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A GUIDE  
TO THE  
EXHIBITION GALLERIES  
OF THE  
BRITISH MUSEUM  
(BLOOMSBURY).

*TENTH EDITION, REVISED.*

WITH PLANS.

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1910

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**Hugh Anson-Cartwright**

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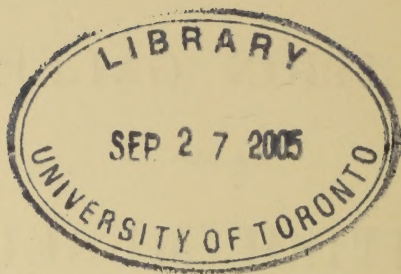
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## INTRODUCTION.

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THE British Museum was incorporated in the year 1753, when an Act of Parliament was passed authorizing the purchase of the museum of Sir Hans Sloane and the Harleian Collection of Manuscripts, and placing them, together with the Cottonian Library, under the care of a body of Trustees. These collections were deposited the next year in Montagu House, Bloomsbury, the site of which is occupied by the existing Museum; and they were opened to the public on the 15th of January, 1759.

Originally there were only three departments, viz., of Manuscripts, Printed Books, and Natural History. The antiquities, which now occupy so large a part of the Museum, were not formed into a separate Department of Antiquities until the year 1807. During the past century the growth of the British Museum has advanced so rapidly, and the collections have become so extensive and varied, that it has been necessary from time to time to add to the number of separate departments. There are now, at Bloomsbury, nine departments, viz., the Director and Principal Librarian's Office, and the Departments of Printed Books, Manuscripts, Oriental Printed Books and Manuscripts, Prints and Drawings, Egyptian and Assyrian Antiquities, Greek and Roman Antiquities, British and Mediæval Antiquities and Ethnography, and Coins and Medals.\* The

\* In addition to the Reading Room and Newspaper Room for general reference, special Students' Rooms are attached to several of the departments, viz., of Manuscripts, Oriental Printed Books and Manuscripts, Prints and Drawings, Egyptian and Assyrian Antiquities, and Greek and Roman Antiquities. Students are admitted, under regulations, on application to the Director.

Natural History collections were removed to a separate Museum, built to receive them, in Cromwell Road, South Kensington, in the years 1880-1883.

The present quadrangular building was erected in the years 1823-1847, the Galleries on the southern side practically covering the ground originally occupied by Montagu House, and the rest standing on its garden. The great circular Reading Room was built in the central quadrangle in 1857. The "White Wing," on the east, was erected in 1884, with funds bequeathed by Mr. William White.

The present Guide has been compiled with the view of giving, briefly but sufficiently, such information as may satisfy the visitor who wishes to carry away with him a general idea of the contents of the Galleries of the British Museum. More detailed accounts of the exhibits of the several Departments are given in special departmental guides, of which a list will be found on the wrapper.

The Exhibition Galleries of the British Museum occupy the southern, eastern, and western sides of the Ground Floor and the whole of the Upper Floor.

This Guide first describes the antiquities in the Annex to the Hall (Room of Greek and Latin Inscriptions, p. 4), and next the Greek and Roman (pp. 5-17), the Egyptian (pp. 17-29), and the Assyrian (pp. 29-40) Sculptures, etc., in the western galleries on the Ground Floor.

Thence ascending to the Upper Floor by the North-West Staircase (p. 40), the visitor is led through the Egyptian Rooms (pp. 40-48) and the Babylonian and Assyrian Room (pp. 48-51); and then through the North Gallery (p. 52), the several rooms of which contain Cyprian and Semitic Antiquities (pp. 52-55) and collections illustrating Religions, chiefly of the East (pp. 55-58).

The collections in the western rooms of the Upper Floor

are then described, consisting chiefly of Greek and Roman Antiquities, with some of mediæval origin, viz., Vases (pp. 59–64), Bronzes (p. 64), Early Antiquities of Italy and collections illustrating the Daily Life of the Greeks and Romans (p. 66), Coins and Medals (p. 68), Gold Ornaments and engraved Gems (pp. 69–73), and Terracottas (p. 74).

The Indian Sculptures on the Principal Staircase (p. 75) are then noticed; and the contents of the Central Saloon (pp. 76–83) are described, including Prehistoric, British, Romano-British, Gaulish and Frankish Antiquities. Next come the Anglo-Saxon Room (p. 84), the Waddesdon Bequest Room (p. 86), the Mediæval Room (p. 88), and the Asiatic Saloon (p. 89); and then follows some account of the English Pottery and Porcelain in the English Ceramic Ante-Room (pp. 90–92), and of the fine collections in the Glass and Ceramic Gallery (pp. 92–99), and of the exhibition in the Gallery of Prints and Drawings (pp. 99–104).

The Ethnographical Collections (pp. 105–108) and the more ancient remains from North and South America (p. 108) occupy nearly all the Eastern side of the Upper Floor. Descending thence by the North-East Staircase, the visitor finds in the King's Library a selection of Printed Books, Bindings, etc. (pp. 110–116); and in the Manuscript Saloon and in the Grenville Library an exhibition of Manuscripts, Autographs, etc. (pp. 117–122), and Illuminated Manuscripts (pp. 123–126).

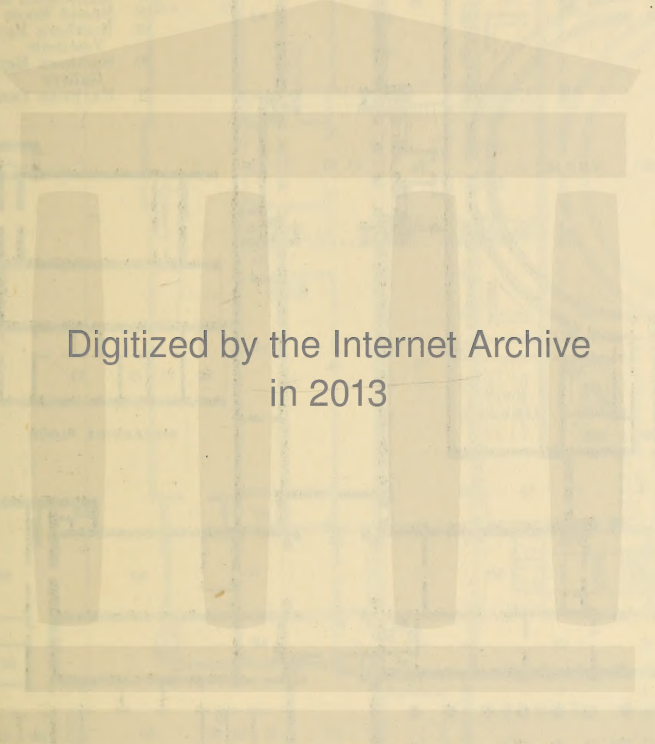
FREDERIC G. KENYON,

*Director and Principal Librarian.*

BRITISH MUSEUM,  
1st June, 1910.





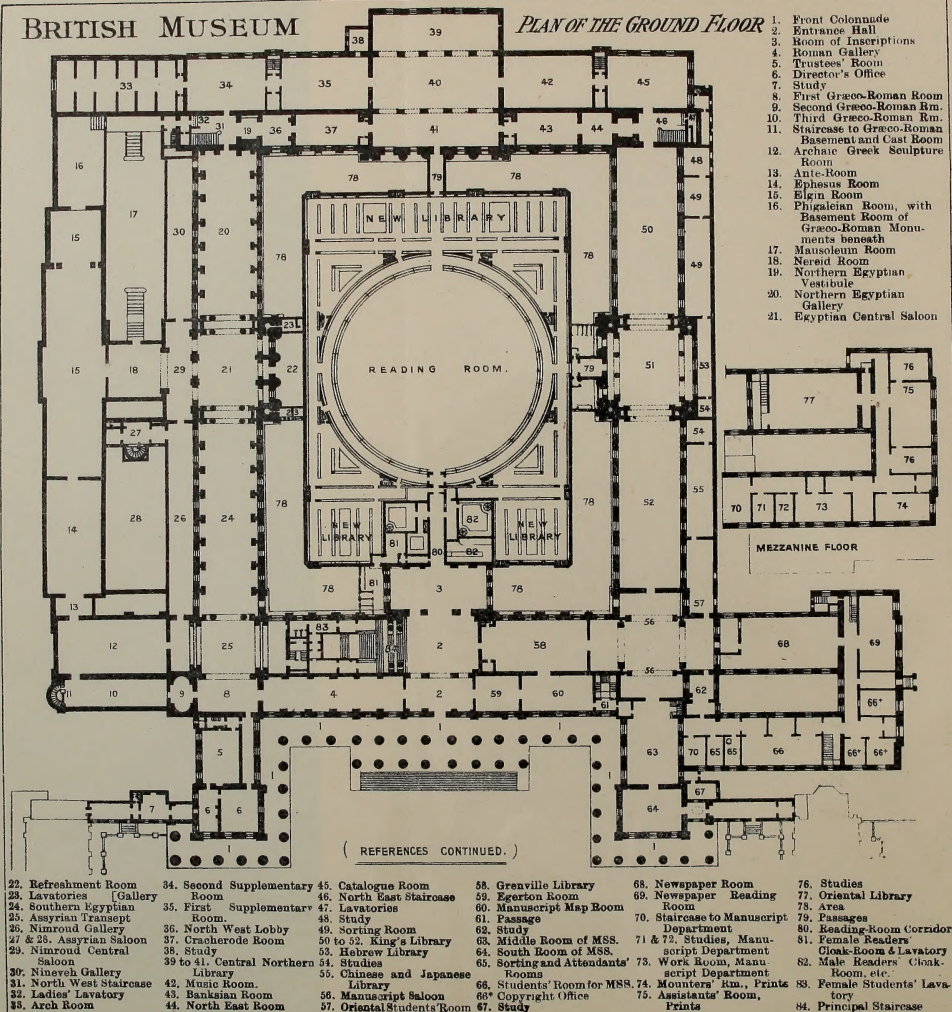


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# BRITISH MUSEUM

## PLAN OF THE GROUND FLOOR



( REFERENCES CONTINUED. )



## DEPARTMENTS OF ANTIQUITIES.

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THE great nations of the ancient world, whose sculptures and other remains are exhibited in the British Museum, were the **Egyptians**, the **Babylonians** and **Assyrians**, the **Greeks**, and the **Romans**. Besides these, the **Phœnicians** and **Etruscans**—the former chiefly on account of their importance as the channel of communication between other nations, the latter on account of their antiquities—will also claim attention.

The history of the **Egyptians** has been traced back for more than 4000 years before Christ. Even in remote times they are found to be a highly civilized people; and there must have been an earlier period of many hundreds of years during which they were developing from a primitive state to the high standard to which they had attained when their history commences. The great collection of Egyptian sculptures, the numerous objects of art and ornament and articles of domestic life, the series of mummies and antiquities connected with the burial of the dead, which are brought together in the Museum, afford the means of estimating the knowledge and powers, the thought and religion and the daily life of this ancient people.

The **Babylonians** and **Assyrians** were for centuries the most powerful nations of Western Asia. Their history is not quite so ancient as that of Egypt, and their civilization was far below Egyptian civilization. But the earliest kings of Babylonia are reckoned to have lived some 4000 years before Christ; and the early developement of the Babylonian and Assyrian empires in the valleys of the Euphrates and the Tigris had a lasting influence on the destinies of the neighbouring peoples. Their history constantly crosses the history of the Jews; and in many of the sculptures and antiquities displayed in the Babylonian and Assyrian galleries it will be found that persons and events already known to us from

the Bible narrative are referred to. The collection of Babylonian and Assyrian antiquities in the British Museum is the most extensive and the most complete.

The **Phœnicians**, though never a great nation, yet played a great part in the history of the civilization of the ancient world. Settled from remote times on the coast of Syria, where their two greatest cities, Tyre and Sidon, flourished, and being a seafaring people, they traded in all parts of the Mediterranean and the Black Sea. Their colonies dotted the main coasts, and were established in the islands. Carthage, their greatest colony in the west, at a later period, rivalled the power of Rome, and was crushed only after a desperate struggle. The Phœnicians carried the germs of civilization wherever they traded; they brought the nations of the Mediterranean into communication with one another, and to the present day the world is in their debt. The alphabet which they constructed (from materials of which the origin is still in dispute), has been the foundation of all the alphabets of modern Europe. The Phœnician antiquities in the British Museum are, however, comparatively few.

The **Greeks**, when they first become known to authentic history, are found in possession of Greece, of the islands of the Ægean Sea, and of the western coast of Asia Minor, besides holding certain points of Southern Italy and of Sicily, and other places in the west where they had established colonies, generally between the eighth and sixth centuries B.C. They called themselves, as a nation, Hellenes, and their country Hellas. Divided into a number of small independent states, each administering its own affairs, waging war against its neighbours, and acting only for itself and without regard to the common welfare, the Greeks were, for the first time, forced into common action, as a nation, by the Persian wars, B.C. 500-479. The prominent part taken by the city of Athens in driving back the Persian invaders gave her the leadership of Greece for half a century. During this period the most beautiful buildings adorned with the most perfect sculptures ever wrought by the human hand arose on the Acropolis, the citadel rock of the city. No people have ever equalled the Greeks in art. Even in the archaic period, before the Persian wars, their productions in many branches give proof of their instinctive sense of beauty of form. The best inspirations of modern European art have been derived from Greek art; and to the same source we still turn for our ideal models. The Greek collection in the British Museum is the most

representative, and in some branches, as in sculpture, it stands pre-eminently the first among all national collections.

The **Romans** were a striking contrast to the Greeks. They were great conquerors and administrators, but they were not an artistic people; they were content to borrow their art from Greece. Originally a small tribe of the Latins, whose stronghold on the banks of the river Tiber afterwards became the great city of Rome, they gradually extended their power throughout the length of Italy, and eventually, in later times, became the masters of the greatest empire of the ancient world. The foundation of Rome has been dated in the year 754 B.C. In the earliest times it was ruled by kings; but these were expelled, and it was as a Republic, established in 509 B.C., that the Romans advanced to the front rank among the nations of the world. After a period of four hundred years, civil wars in the first century B.C. opened the way to the usurpation of supreme power by Julius Cæsar; and his assassination was followed after a few years by the establishment of imperial government, Octavian, Cæsar's grand-nephew, becoming the first Emperor, under the name of Augustus, in the year 27 B.C. The collection of Roman antiquities in the British Museum is not a large one. Most of the sculpture is the work of Greek artists working in Rome or for Roman patrons, or is copied from the masterpieces of Greek artists.

The **Etruscans**, another ancient people of Italy, are fairly represented by their antiquities in the Museum collections. Their country lay on the western coast north of Rome, and they were subdued at an early period by the Romans. But they maintained their individuality in art, and have left considerable remains in vases, bronzes and metal work, terracottas, and engraved gems. On most of their work there is a strong impress of Greek influence.

The collections of antiquities are divided into two series. The first, consisting of Sculpture, including Inscriptions and Architectural remains, occupies chiefly the Ground Floor of the South-western and Western portions of the building; and to this division have been added some rooms in the basement. The second series, placed in a suite of rooms on the Upper Floor, comprehends the smaller remains, of whatever nation or period.

The arrangement of the four principal series of sculptures may be stated generally as follows: the **Roman** sculptures,



with the Greek sculptures of the time of the Roman empire, occupy the South side, running East and West; the **Egyptian**, the **Assyrian**, and the **Greek**, strictly so called, are in four parallel lines, running North and South, at right angles to the Roman.

## GREEK AND ROMAN ANTIQUITIES.

[*Between the Entrance Hall and the Reading Room is the Room of Inscriptions.*]

### ROOM OF GREEK AND LATIN INSCRIPTIONS.

In this room are exhibited inscriptions which have a special interest either as historical records, or as illustrations of the alphabetical forms used at different periods by the Greeks and Romans.

In the West (or left) half of the room is built up a pier or pilaster of the Temple of Athenè Polias at Prienè, on the western coast of Asia Minor, with inscriptions referring to Alexander the Great and other benefactors [Nos. 399–402]. On the opposite wall is a long inscription in several columns, being documents relating to gifts and bequests by C. Vibius Salutaris, A.D. 104, a public benefactor of Ephesus. These are cut upon stones which formed part of the great theatre of that city [No. 481]. Other inscriptions in the room refer to the Temple of Diana of the Ephesians [Nos. 448–476, 522].

In the centre of the room is a cast of the archaic Latin inscription found on the site of the *lapis niger* in the Roman Forum, presented by H.M. Queen Victoria.

In the East (or right) half of the room is the Epitaph [No. 37], in Greek verse, on Athenians who fell before Potidæa, a town in the Thracian peninsula, tributary to Athens, which revolted in 432 B.C. The Athenians sent an expedition, in which they were victorious. The Peloponnesian war was an immediate consequence.

Beside this is a selection of Greek inscriptions which illustrate the ancient habit of recording state documents on marble slabs: among them a series of Athenian decrees concerning treaties, disbursements of the Treasury, and lists of state assets; also the report of a commission appointed in connection with the building of the Erechtheum (see p. 13). A Greek inscription from Thessalonica contains names of magistrates styled "Politarchs," a local title, quoted in *Acts* xvii. 6, 8 [No. 171].

The room also contains portrait busts, chiefly of Greek philosophers; and statues and decorative Roman sculpture. On the left of the doorway leading to the Reading Room is a fine statue of the Emperor Hadrian, A.D. 117–138; and a prominent object is the equestrian statue of the Emperor Caligula, A.D. 37–41.

[To the left of the Entrance Hall is the Roman Gallery, which is continued in the same line by the three Græco-Roman Rooms.]

### ROMAN GALLERY.

**Anglo-Roman Antiquities.**—On the South (left) side are Roman and other early antiquities discovered in this country. (The Roman occupation of Britain lasted from A.D. 43 to A.D. 410. See other antiquities, p. 81.)

Against the walls are mosaic or tessellated pavements.

In each of the first four compartments stands a stone coffin or sarcophagus, which, like most monuments of Roman sculpture found in this country, exhibits, more or less, the rudeness of provincial art.

Six specimens of Roman tessellated work found in London and in Hampshire are attached to the upper wall on the North side of the room.

**Roman Portraiture.**—Along the North (right) side are arranged Roman Portrait-Sculptures, in chronological order, starting from the West. Upon the pedestal of each statue, or bust, are inscribed, when known, the name of the person represented, the dates of such person's birth, death, and (if an Emperor) of his reign, and the site where the sculpture was discovered. Among them are heads and busts of: Julius Caesar (a very characteristic portrait), the Emperors Augustus, Tiberius, Claudius, Nero, Vespasian, Titus, Trajan, Hadrian, Antoninus Pius, Marcus Aurelius, and later Emperors and members of their families. The sculptures may be generally considered as good likenesses, the Romans having excelled in such representations of their great men.

### FIRST GRÆCO-ROMAN ROOM.

This and the two succeeding rooms are appropriated to **Statues, Busts, and Reliefs**, for the most part of the mixed class termed **Græco-Roman**, consisting of works discovered elsewhere than in Greece, but of which the style and subject have been derived either directly or indirectly, from the Greek schools of sculpture. Some few of these may, perhaps, be original Greek works, but the majority were certainly executed in Italy during the Imperial times, though generally by Greek artists, and in many instances copied from earlier Greek models.

Among the statues on the side of the room next the Roman Gallery is one representing an athlete binding his head with a fillet, which is believed to be a copy made in Roman times from an original by the Greek sculptor Polycleitos (B.C. 450). On the left or South side of the room we may notice a bust of Homer; and statues of Apollo as a player on the lyre, of Venus entering her bath, of a dancing Satyr, and of a Satyr playing with the infant Bacchus.

Above are three reliefs from sarcophagi, namely, a slab with the Muses, another with Apollo, Athenè and the Muses, and another with some of the labours of Heracles.

## SECOND GRÆCO-ROMAN ROOM.

In an alcove is the Townley Venus, found at Ostia, the seaport of Rome. Opposite is an athlete hurling a disc, presumed to be a copy of the Discobolos (disc-hurler) of Myron, an Attic sculptor (B.C. 480) famous for his skilful treatment of difficult subjects. In the angles are smaller statuettes, including two figures of Pan engraved with the name of the sculptor, Marcus Cossutius Cerdo.

## THIRD GRÆCO-ROMAN ROOM.

Commencing at the South-East corner, the following sculptures may be noticed: Actæon attacked by his own hounds (1568); Mithras sacrificing a bull (1720); the nymph Cyrenè strangling a lion (1384); a life-like statue of a boy extracting a thorn from his foot (1755); part of a group, originally of two boys quarrelling over a game of knucklebones (1756); a torso of the Richmond Venus (1583); Discobolos, presumed to be a copy from a famous original (1753); and a statue of Artemis (1560) sculptured in an archaistic manner—that is to say, it is a deliberate copy of the archaic style made at a later period. Several heads and reliefs in the same archaistic style will be found grouped at this end of the room. Continuing along the North wall, we may note the beautiful bust of Clytiè, which may be a portrait of Antonia, daughter of Marc Antony (1874); the striking Pourtales head of Apollo, apparently broken from a statue of Apollo as leader of the Muses (1547); heads of Heracles (1731–2), of an Amazon (503), and of a goddess in the style of Polycleitos (1792). Attached to the same wall is a series of reliefs, including the disc with the destruction of the children of Niobè by Apollo and Artemis (2200); the visit of Bacchus to Icarius, in the background of which is an interesting representation of a Greek house (2190); and the apotheosis or deification of Homer (2191). At the Western end of the room is a statue of Mercury (1599) copied from an original which must have been famous in antiquity, as it is repeated in several copies.

[*The adjoining staircase leads to the Græco-Roman Basement.*]

## GRÆCO-ROMAN BASEMENT AND ANNEX.

In this room are arranged figures and reliefs of the Græco-Roman period, mostly of less merit, and part of the collection of mosaic pavements which has been formed chiefly from the discoveries at Carthage in 1856–8, and at Halicarnassos on the western coast of Asia Minor in 1856. The greater part of these mosaics may be seen attached to the walls of the North-west Staircase (see p. 40). In two of the recesses are reproductions of Etruscan tombs decorated with copies of original wall-paintings. In one of them the original sarcophagus is placed.



In the Annex are placed, among other antiquities, an ancient Roman wheel for raising water, found in the Rio Tinto Mine in Spain; and a series of Etruscan tombs and sepulchral chests of stone. The latter are for the most part of comparatively late date, probably of the third and second centuries B.C. (For older Etruscan works see the Italic Room, p. 66.) The national character of these tombs is shown in their general form, in the occasional addition of Etruscan mythological figures and inscriptions, and in the thick-set portrait-figures which in many instances surmount them. The subjects of the reliefs are largely borrowed from Greek mythology in its later form, and the sculpture is of a debased type.

*[A doorway beside the staircase leads into the Room of Casts.]*

### ROOM OF CASTS OF GREEK AND ROMAN SCULPTURE.

This room contains a series of casts of sculpture, mostly transferred from the Victoria and Albert Museum. The visitor should begin with the reliefs from Crete on the first screen, and the relief from the Gate of Lions at Mycenæ. From that point the casts are arranged approximately in order of date round the Room. The series concludes with the reliefs from the Arch of Trajan at Beneventum.

*[Returning to the head of the staircase, the door on the left leads to the Room of Archaic Greek Sculpture.]*

### ROOM OF ARCHAIC GREEK SCULPTURE.

This room contains works of early Greek Sculpture, belonging for the most part to the sixth century B.C. The sculptures and casts are principally derived from sites in the Greek colonies and in Greece, viz., Crete, Mycenæ, Xanthos, Branchidæ, Selinus, Ægina.

The Greek colonies planted in Ionia and the rest of the western coast-land of Asia Minor, fell from time to time under the subjection of their powerful neighbours. First the Lydians oppressed them, and later the Persians. But in the year 500 B.C. the Ionian Greeks rebelled and attempted to throw off the Persian yoke. Assisted by the Athenians, they surprised and burned Sardis; but they were immediately defeated, and in a few years all their cities were again subdued by the Persians. The support given by the Athenians to the Ionian revolt first brought the European Greeks under the notice of the Persian king, and eventually led to the Persian invasions of Greece.

The visitor who examines the contents of this room will find illustrations of the various characteristics of archaic art. Among the oldest works are purely decorative patterns (as those from Mycenæ) worked with the precision that comes of long tradition. The next step was towards the rendering of figure subjects, and here the artist is seen struggling with imperfect training and incomplete mastery of the mechanical difficulties. Nature is copied in a simple and direct but somewhat gross manner (see the sculptures of Branchidæ and Selinus). More rapid progress is made with the forms of animals than with those of human beings (see the friezes from Xanthos). In attempting to avoid grossness, the artist is occasionally too minute, and somewhat affected in the rendering of the mouth, the hair, and the finer drapery. In aiming at truth in his study of the figure, he makes his work too pronouncedly anatomical (see the pediments of Ægina).

**Mycenæ.**—On the West wall of the room are fragments derived from Mycenæ, a town in the Peloponnesus, made famous by the Homeric poems. Two columns have been reconstructed which once formed a part of the famous tomb, commonly called the Treasury of Atreus. The principal fragments were presented by the Marquis of Sligo in 1904. The date of these sculptures is not known, but they are certainly older than the tenth century B.C.

**Xanthos.**—Xanthos, a town in the south-west of Lycia in Asia Minor, was inhabited by a non-Greek race, but has proved rich in Greek sculptures. It was taken and nearly destroyed by the Persians in 546 B.C.; and it is therefore probable that most of the archaic sculptures are earlier than that date. On the North wall is a frieze (a band of sculpture) with satyrs and animals in combat.

On the floor of the room is the Harpy tomb, so named from the figures, formerly interpreted as Harpies (*Snatchers*; half woman, half bird), which, on two of its sides, are seen carrying off diminutive figures, thought to represent the souls of mortals snatched away by death. The date of the sculpture is about B.C. 550.

The two ends of a sculptured tomb have also been erected on the floor of the Room. At each end the representation of a doorway is flanked by Sphinxes. Above, at one side, a pair of lions has also been preserved.

On the South wall is a smaller frieze with cocks and hens, distinguished for its life-like study of nature.

On the South side of the room is a frieze representing a funeral procession of chariots, horsemen, and foot soldiers. The size and trappings of the horses indicate an oriental influence.

**Branchidæ.**—The Branchidæ were a priestly clan, who held from time immemorial the temple and oracle of Apollo at Didyma, near Miletus, in Asia Minor. The name of the priests thus came

to be used for that of the place. The temple was destroyed by the Persians, probably by Darius in B.C. 496, and it was not rebuilt before the time of Alexander. It is therefore certain that the sculptures of Branchidæ are not later than B.C. 496, and they probably fall between B.C. 580 and 520.

The principal sculptures, namely, the massive seated figures and the lions, stood at intervals along the Sacred Way which connected the harbour with the temple, and were dedicatory offerings to Apollo.

**Selinus.**—On the east wall are placed casts from four sculptured panels (metopes) from two of the temples at Selinus, in Sicily. The three complete metopes belong to the oldest of the temples, and may be assigned to about B.C. 610.

**Ægina.**—On the sides of this room have been placed casts from the two pediments (gables) of a temple in the island of Ægina. The sculptures are now at Munich. They are usually assigned to the beginning of the fifth century B.C., and represent battles between Greeks and Trojans for the body of a wounded warrior. Athenè (Minerva) stands in the middle and presides over the combat.

*[Between the Room of Archaic Sculpture and the Ephesus Room is a small Ante-Room leading into the Ephesus Room, and thence into the Elgin Room.]*

## ANTE-ROOM.

On the right is seated a figure of Demeter (Ceres) found in the sanctuary of the Infernal Deities at Knidos on the south-west coast of Asia Minor. Demeter was bereft of her daughter Persephonè (Proserpine) by Hades (Pluto), the king of the lower world. The artist has sought to express in this figure the sorrow of a mother combined with the dignity of a goddess.

## EPHESUS ROOM.

In this room are arranged sculptures and architectural remains from the successive **Temples of Artemis (Diana) at Ephesus.**

The sculptures in the centre of the right or East side belonged to an archaic temple of Artemis (Diana), which is known to have dated from the middle of the sixth century B.C., when Cræsus, king of Lydia, contributed largely to the building. This temple was burnt in B.C. 356, and was rebuilt during the reign of Alexander the Great. A comparison of the remains of the later temple, exhibited on the opposite side, with these earlier fragments shows



that it was copied in various details, especially in its sculptured columns, from its predecessor. Part of a sculptured column from the archaic temple is exhibited, together with the lower moulding of another column with an inscription, which seems to have recorded that King Croesus dedicated the column and so confirms the statement of Herodotus to the same effect.

On the left or West side are the remains of the later temple which is mentioned in the account of St. Paul's visit to Ephesus (*Acts xix*), and which was reckoned one of the Seven Wonders of the World. This temple lasted until the fall of paganism. Its most remarkable peculiarity is the use of the sculptured drums and piers for the lower parts of the columns, which, as stated above, was suggested from the archaic temple. The subject of the most perfect drum probably represents Thanatos (Death) and Hermes (Mercury) conducting Alcestis from Hades. Alcestis, wife of Admetos, consented to die in place of her husband; but Heracles overcame Death, and Alcestis was restored to life.

On the right are also specimens of sculpture of the Hellenistic or later Greek period. Among them may be noticed a remarkable sculptured capital, with projecting bulls' heads, found at Salamis, in Cyprus. Observe also a fine portrait-head of Alexander the Great.

## ELGIN ROOM.

In this room are arranged Sculptures from the **Parthenon**, and other buildings at Athens.

As above stated (p. 7), the help given by the Athenians to the revolt of the Ionian Greeks against the Persians led to the Persian invasions of Greece. The first great expedition was repelled by the victory of Marathon, B.C. 490; the later expedition, led in person by the Persian king, Xerxes, B.C. 480, was ruined at the naval battle of Salamis. In the last campaign the city of Athens was burnt; but the position which the Athenians attained by their conduct in the wars, placed them at the head of the confederate states of Greece. It was during the half century in which they held the leadership of Greece that they were enabled, chiefly under the administration of their great statesman Pericles, to adorn their new city with the buildings and sculptures, the remains of which are still objects of the admiration of the world.

Among the chief of these works was the Parthenon, or temple of the virgin goddess Athenè (Minerva). The architect was

Ictinos, but the sculptural decorations, and probably the design of the temple, were planned and executed under the superintendence of Pheidias, the greatest of Greek sculptors, between B.C. 447 and 438. The Parthenon stood on the Acropolis, an oblong rocky hill which formed the citadel of Athens. It was of the Doric order of architecture, and was surrounded by a colonnade, which had eight columns at each end. The architectural arrangements can be best learnt from the model which is here exhibited. The principal chamber (*cella*) within the colonnade contained the colossal statue of Athenè Parthenos, the Virgin. Externally the *cella* was decorated along the top with a frieze or band of sculpture in low relief. The two pediments, or gables, at the ends of the building were filled with figures sculptured in the round. Above the architrave, or beam resting on the columns, were metopes, or square panels, adorned with groups in very high relief; these served to fill up the spaces between the triglyphs, or sets of vertical bands, which are thought to have originally represented the ends of roof-beams. The whole was executed in marble. The sculptures of the Parthenon are accounted, by the consent of artists and critics, to be the finest series in the world. In the art of Pheidias complete technical mastery has been acquired, and sculpture is freed from its archaic fetters, while it is still pervaded by a certain grave dignity and simplicity which is wanting in the works of a later time.

After the fall of Greek paganism, the Parthenon served as a church and a mosque, and thus remained nearly intact until 1687, when Athens was taken by the Venetian General, Morosini. In the course of the bombardment of the Acropolis, the besiegers succeeded in throwing a shell into a powder magazine in the Parthenon, and caused an explosion which destroyed the middle of the building. Morosini did further injury by trying to take down the central group of the Western pediment, which was still nearly complete. Fortunately, many of the sculptures had been drawn by a skilful artist before the explosion. In 1674 Jacques Carrey made sketches (see facsimiles in the room) which are now preserved in Paris, and which include much of the sculptures. In the years 1801–1803 many of the sculptures of the Parthenon, which was still continually suffering wanton mutilations, were removed to England by the Earl of Elgin, then British Ambassador at Constantinople, with the consent of the Porte. The collection here exhibited, and commonly known as the “Elgin Marbles” (but also including some additional pieces), was purchased from Lord Elgin by the British Government in 1816.

**Eastern Pediment.**—The group on the West side of this room belonged to this pediment, and represented, when perfect, the birth of Athenè. According to the myth, Hephaistos (Vulcan) clave the head of Zeus with his axe, and Athenè sprang forth in full armour. This event is indicated as taking place at dawn, when the sun

(Helios) is seen rising from the sea on the extreme left of the pediment, and the moon (Selenè) or Night is seen descending below the horizon on the extreme right. Of the figures which remain, the following are the designations most generally received, though subject to much difference of opinion:—

On the left, next to the chariot of Helios, are : a male figure, reclining on a rock covered with a lion's skin, popularly called Theseus, the hero-king of Athens; two goddesses, perhaps Demeter and Persephonè (Ceres and Proserpine), sitting on low seats; a female figure in rapid motion, supposed to be Iris (the Rainbow), sent to announce on earth the intelligence of the birth of the goddess. On the right we have a famous and most beautiful group of one recumbent and two seated female figures, which have been called the Three Fates; and the upper part of the body of Selenè or Night and the head of one of her chariot-horses as they sink beneath the horizon.

**Western Pediment.**—On the opposite side are the remains of this pediment-group, which represented the contest of Athenè with Poseidon (Neptune) for the soil of Attica. Poseidon struck the earth with his trident and produced the horse; Athenè caused the olive to spring forth, and was adjudged to be the greater benefactor. Though this composition is now in a more fragmentary state than the other, it was the more perfect of the two in A.D. 1674, when the drawings by Carrey were made (see the copies exhibited). Those statues which still remain on the temple at Athens are here represented by casts.

**Metopes.**—Attached to the Western wall are fifteen of the metopes or panels, and a cast from another which is now in Paris. They represent combats between Centaurs and Lapiths. The latter were a legendary people of Thessaly, whose fight with the Centaurs, wild beings, half man and half horse, was a favourite subject with Greek sculptors. Casts from four other metopes, still remaining at Athens, are inserted in the adjoining walls.

**Frieze.**—Around the room, in a continuous line, are the slabs removed by Lord Elgin from the frieze, with casts of others, chiefly at Athens, forming altogether about four-fifths of the entire series. They are arranged as far as possible in their original order, commencing on the right side of the room; the different lengths of the frieze which belonged severally to the East, North, West, and South sides of the building being indicated by the labels attached to them. The subject of the bas-reliefs is the Pan-athenaic or national procession to the Acropolis, which took place at the festival celebrated every four years at Athens in honour of Athenè. Its principal feature was the offering of a new robe, *peplos*, to the goddess.

**East Side.**—On slabs IV.—VI. are deities, seated, towards whom the several parts of the procession are supposed to be moving; and a priest or other functionary receiving from a boy the new robe of



Athenè. On each side approach trains of young women, bearing religious offerings. It is known that the Athenian maidens, selected to prepare the new robe, walked in the Panathenaic procession.

*North Side.*—A series of victims for the sacrifice, youths with offerings, musicians, citizens, and a long cavalcade of chariots and horsemen. Among the latter are the most beautiful examples of low relief which the ancients have left us.

*West Side.*—Slabs I. II. are the only marbles from this side, the remaining slabs being cast from the originals which are still in position on the temple. They represent horsemen preparing to join the procession. It will be noticed that the casts are in duplicate, the lower series having been made for Lord Elgin in 1801, the upper series in 1872. The damage which the originals have sustained by exposure to weather in the interval can be estimated by comparing the two series.

*South Side.*—The slabs from this side are in a very fragmentary condition. They represent horsemen, chariots, and victims led to sacrifice.

On the East wall of the room are casts obtained by Lord Elgin from sculptures still decorating the so-called Temple of Theseus at Athens, a building thought to have been erected about twenty years earlier than the Parthenon, to commemorate the removal of the bones of the hero Theseus from the island of Scyros to Athens.

Towards the South end of the room is a head of Pericles, made in Roman times apparently from a Greek original; also a head of Zeus from Melos, of a type which was probably inspired by that created by Pheidias, and a head of Athenè of similar origin.

Towards the North end of the room are some remains taken from the Erechtheum, a temple erected, in honour of the mythical king Erechtheus, on the Acropolis of Athens, towards the close of the fifth century B.C. It is the purest and most characteristic monument of the Ionic order of architecture remaining in Greece. It has a porch supported by six figures of maidens known as Caryatids, one of which stands here. This statue is admirably designed, both in composition and drapery; as part of an architectural structure, it is massive in form, but at the same time is light and graceful in pose.

[The door at the North end leads into the Phigaleian Room.]

## PHIGALEIAN ROOM.

Among the marbles exhibited in this room, the first in importance are those discovered in 1812 among the ruins of the Temple of Apollo Epikourios (the Helper), near the ancient Phigaleia in Arcadia. This edifice was erected by Ictinos, the architect of

the Parthenon at Athens, in commemoration of the delivery of the Phigaleians by the god from the plague, B.C. 430. Along three walls are placed twenty-three sculptured slabs from a frieze or band of sculpture, which decorated the interior of the *cella* or inner chamber of the temple. Two sides of the frieze represent the contest between the Centaurs and Lapiths, which has been noticed in describing the metopes of the Parthenon. The other two sides represent the invasion of Greece by the Amazons. The sculpture, which is in very high relief, is of coarse execution, and was probably the work of local sculptors. Fragments of the metopes, cornices, and capitals of the Temple of Apollo are also here.

Next in importance are four marble slabs and the cast of a fifth slab from the frieze of the temple of Wingless Victory, which stands outside the Propylaea or grand entrance to the Acropolis at Athens. (See the restored view of the Acropolis, exhibited in the Elgin Room.) The designs represent Athenian warriors in combat with enemies, some in Asiatic, others in Greek costume.

In this room are also a number of beautiful and interesting Greek *stelæ*, or tombstones, both originals and casts. The scenes represented are domestic. The reliefs are often hasty and slight works by nameless sculptors, but they reveal the instinctive feeling for grace and beauty which marks the ancient Greek craftsman. The type of Greek tombstones which took the form of a marble vase is represented by several good examples.

In the centre of the room is a statue of a woman which was probably set up over a tomb in Athens; a graceful draped figure of the fourth century B.C.

Among the votive reliefs is one dedicated to the Thracian goddess, Artemis Bendis and connected with the celebration of the torch-race held in her honour (North Wall, No. 2155).

[*The door in the North-east angle of the room leads down to the Mausoleum Room.*]

## MAUSOLEUM ROOM.

In this room are arranged the sculptures of the **Mausoleum** at **Halicarnassos**, excavated in 1857, and other sculptures from sites in Asia Minor. Mausolos, Prince of Caria, died in B.C. 353. His widow, Artemisia, resolved to commemorate him with a monument of unequalled splendour. Accordingly she built a tomb which so greatly surpassed all others in size, beauty of design, and richness of decoration, that it was reckoned one of the Seven Wonders of the ancient world, and the name of Mausoleum came to be applied to all similar monuments. It consisted of a lofty basement on which stood an oblong edifice, surrounded by a colonnade of thirty-six Ionic columns and surmounted by a pyramidal roof of twenty-four steps. This was crowned by a chariot group in white marble. The edifice which supported the

pyramidal roof was encircled by a frieze richly sculptured in high relief and representing a battle of Greeks and Amazons. Remains have been found of three other friezes, but their place on the building has not yet been ascertained. The monument was further adorned with many statues and groups, some of which probably stood between the columns, and with a number of lions, which we may suppose to have been placed round the edifice as guardians of the tomb. The four sides of the monument were severally decorated by four celebrated artists of the later Greek school. A fifth sculptor, Pythios, who was at the same time the architect of the Mausoleum, made the chariot group on the top of the pyramid. The whole structure was richly ornamented with colour. Plans and drawings are exhibited on the Western wall of the room.

The colonnade is here represented by one of the columns which has been erected on the west side of the room (but without its base), surmounted by original pieces of architrave, frieze and cornice, and showing part of a coffered ceiling stretching back to the wall of the room, the *lacunaria* or coffers (sunken panels) being richly ornamented. Opposite is the base and lowermost drum of the column. The remains of the chariot group have been arranged so as to suggest a chariot within which stands Mausolos himself, with Artemisia (?) on his right, acting as driver. The two colossal figures are sculptured in a broad and simple style; that of Mausolos, the better preserved of the two, being a remarkable production which impresses one with a sense of dignity and repose. On the west side of the room is a colossal equestrian torso of an Asiatic, of fine workmanship, the position of which in the monument has not yet been ascertained.

Of the frieze placed on the east side of the room there are seventeen slabs, representing combats of Greeks and Amazons. In the composition, the groups and figures are much less intermixed than in the Parthenon and Phigaleian friezes. The relief is exceedingly high, the limbs being constantly sculptured in the round; bold foreshortening is sometimes used. The outlines are marked with striking force, and in some of the slabs the figures are singularly elongated in their proportions.

The other friezes, of which we possess fragments, represent a combat of Greeks and Centaurs, and a chariot-race. Part of one of the slabs of the chariot-race is placed low down on the western wall, so that the extraordinary beauty of the face of the charioteer (who wears long hair and the long robe of his calling) may be seen. It is believed that this extremely beautiful work may be traced to the famous sculptor Scopas.

To the Eastern wall of the room has been attached a restoration of the cornice of the Mausoleum, richly decorated with projecting lions' heads, as waterspouts, and floral ornaments.



An alabaster jar found on the site of the Mausoleum, and inscribed "Xerxes the great king," in the Persian, Median, Assyrian, and Egyptian languages, is placed in the middle of the West wall of the room.

Facing the northern staircase is a colossal lion from Knidos, which originally surmounted a tomb on a promontory at that place, in commemoration, as it is supposed, of a naval victory gained by the Athenians over the Lacedemonians, B.C. 394.

At the South end of the room are two lofty Lycian tombs, sculptured on the roofs and on the sides, and having inscriptions in Lycian characters. The construction of earlier timber-built tombs is imitated by reproducing in stone the ends of cross-beams.

*[A door in the West wall of the Mausoleum Room leads into the Room of Græco-Roman Monuments.]*

## ROOM OF GRÆCO-ROMAN MONUMENTS.

This room contains sculptures in relief generally of a sepulchral character, but partly also votive. The sculptures attached to the walls of the room are mostly parts of Roman tombs. Among these may be noticed a slab with fishermen dragging a net in which is a dead body (2308); part of a scene at the death of Adonis (2302); and a group of a poet reading and a Muse holding a mask (2312). On the floor of the room are: a very finely sculptured slab (2275) with two portrait heads of Antistius Sarculo and Antistia Plutia, erected by two of their freedmen; and a large sarcophagus from Sidon (2303), sculptured in very high relief with a battle of Greeks and Amazons.

*[The stair at the South end of the Mausoleum Room leads up to the Nereid Room.]*

## NEREID ROOM.

In this room are exhibited the sculptures of the **Nereid Monument** from **Xanthos**, in Lycia, in Asia Minor. The Monument, as restored, is a building surrounded by a colonnade of fourteen Ionic columns, which are placed round a central chamber (*cella*), which may have been used as a tomb. It was probably erected about the year 370 B.C.

On the South side of the room is a reproduction of one of the short sides of the building; and over the doorway to the Mausoleum Room has been placed the eastern pediment of the monument, containing sculptures in relief.

On the floor of the room and also between the columns of the monument are the statues of Nereids or sea-nymphs, from which the monument takes its name. It has, however, been suggested that they may be intended to represent sea-breezes. They originally stood between the columns in the manner shown on the restored end of the building and in the model. Under their feet are marine creatures, probably to indicate the sea over which they are moving. The advance in the art of Greek sculpture is here seen in the treatment of the draperies, and the clearer suggestion of the forms of the limbs under them. Two crouching lions, found at the base of the monument, now flank the doorway of the Mausoleum Room.

On the walls of the room are the several friezes which decorated the building, representing scenes of war and the chase, etc.

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*[Passing Eastward from the Nereid Room, and traversing the Assyrian Central Saloon, the visitor enters the Egyptian Galleries. He should turn to the left and proceed to the North end, and, passing through the Northern door, first examine the antiquities exhibited in the Northern Egyptian Vestibule.]*

## EGYPTIAN GALLERIES.

*[Consisting of the NORTHERN EGYPTIAN VESTIBULE, and the long gallery which is divided into three portions called the NORTHERN EGYPTIAN GALLERY, the EGYPTIAN CENTRAL SALOON, and the SOUTHERN EGYPTIAN GALLERY.]*

The collection of **Egyptian Antiquities** exhibited in these Galleries has been formed by antiquities surrendered by the French at the capitulation of Alexandria in 1801; and by subsequent purchases and donations.

The greater number of the sepulchral monuments which belong to the earliest periods were brought from Memphis, the first capital of Egypt, situated a little to the south of the modern Cairo. Other early monuments came from Abydos, one of the most ancient cities, situated on the west of the Nile, in Upper Egypt. The main portion of the collection, however, was obtained from Thebes, the second capital of Egypt.

The collection covers a period of nearly four thousand years. As far as possible it has been arranged in chronological order.

**Ancient Egypt** under the Pharaohs, in the earliest period known to history, was formed by the narrow strip of territory through which flow the lower waters of the River Nile. It was divided into two kingdoms: the northern kingdom, or Lower Egypt, comprising the whole of the Delta and the district of Memphis; the southern kingdom, or Upper Egypt, extending from thence to the First Cataract, where stood the frontier town of Sunnu, the Greek Syene, the modern Aswân.

According to ancient writers, the **Egyptian Race** descended the Nile from Ethiopia. But the ancient Egyptian differed entirely from the negro, and more nearly resembled the inhabitants of Europe and Western Asia. Further, the evidence of the monuments goes to prove that civilization ascended the Nile, and did not enter Egypt from the south.

The **Neighbours of Egypt** were as follows:—On the south were the Nubians, or Ethiopians, the dwellers in the land of Cush, which extended south into the Soudan. On the west lay the Libyans, a fair-skinned and warlike race, who made frequent inroads into the western provinces of the Delta. On the north-east were the nomad Semitic tribes of Edom and Southern Syria, who from time immemorial had been accustomed to lead down their herds to feed in the fertile plains of the eastern Delta, and many of whom in course of ages had fixed themselves in the land and formed a large proportion of the inhabitants of that part of Lower Egypt. In connection with these Semites must also be counted the trading Phœnicians, who settled in the towns and thrived as merchants or skilled workmen. This large admixture of the foreign, and particularly the Semitic, element in the north had an important influence on the future destiny of the country. We know how the sons of Jacob came down with their father and dwelt “in the best of the land—in the land of Goshen,” and how their race “increased abundantly, and multiplied, and waxed exceeding mighty; and the land was filled with them” (*Exodus* i. 7).

The **Religion** of the Egyptians was of a mixed nature. They believed in God, but they also worshipped many gods, the personifications of natural phenomena and whatsoever is permanent or subject to fixed rule in time and space: such as Earth, Sky, Sun, Moon and Stars, Light and Darkness, the Inundation, the Year, the Seasons, and the Hours. The same object was often worshipped under different names in different localities. The goddesses Nut,



Neith, Isis, Nephthys, Hathor, Uatchit, Nekhebit, Sekhet are names of the Sky, especially at sun-rise or sun-set. The Sun has countless names, Ptah, Tmu, Rā, Horus, Khnum, Sebek, Amen; and some of them, such as Osiris and Sekru, are names of the Sun after he has set or, in mythological language, has died and been buried. Osiris the setting sun, and god of the under-world, might be said to be slain by his brother Set, the personification of Night, who in his turn was overthrown by the rising sun, Horus, the heir of Osiris. The Egyptians often formed combinations of gods, two, three, four, or more. The gods were represented not only in human shape, but also in animal form.

The Egyptians believed in a future state. The soul would again inhabit the body. Hence the care which they bestowed upon the preservation of the dead. The corruptible body was the *Khat*, the spiritual body was the *Sāhu*. A man also had a double, *Ka*, and a soul, *Ba* (the latter is often represented as a human-headed hawk). He also had a *Khu*, corresponding to our idea of spirit; a *Khaibit*, or shadow; and a *Sekhem*, or divine form.

Judging from the scenes of **Domestic Life** sculptured or painted on their monuments, and from the specimens of articles of daily use which have been recovered, the Egyptians appear to have been of a happy temperament, enjoying the pleasures and refinements of life. Their dress was simple; their habits cleanly. The position of the mother of the house was honourable. The Egyptian, at times, traced descent from his mother rather than from his father.

The **Language** of Egypt is thought by some to be connected with the Semitic branch of tongues.

The **Writing** of the Egyptians is known to us in three forms: the **hieroglyphic**, or sacred writing, the form in which it appears as sculptured on the monuments; the **hieratic**, or priests' writing, a cursive or running form of the hieroglyphic, when written on papyrus\* or other ordinary writing material; and the **demotic**, or the people's writing, a still later development of the cursive style. The age of Egyptian writing is of an unknown remote period. All attempts to decipher it were baffled until the discovery, near Rosetta, in 1798, of the "Rosetta Stone," now in the British Museum (see below,

\* Papyrus was the writing material made from the papyrus plant. The stalks were cut into thin strips, which were laid in two layers, the strips of the upper layer being at right angles to those of the lower layer, and were pasted and pressed. The sheets thus made were joined together to form rolls.

p. 28). On this stone is graven, in the Egyptian language in the hieroglyphic and in the demotic forms of writing, and in Greek, a decree of the year 195 B.C. With the key thus provided, scholars succeeded in unlocking the secret of the Egyptian inscriptions.

The remains of their **Literature** preserved to us in papyri, apart from the inscriptions upon their monuments, prove that the Egyptians were skilled, from a very early period of their history, in astronomy, in mathematics, in medicine, in philosophy, in poetry, and in fiction.

Their knowledge of **Art** is attested by their monuments, by their wall sculptures and paintings, and by the multitude of beautiful objects for religious or domestic use or for personal adornment which have been recovered from their temples or their tombs. Egyptian art was at its best in the time of the earlier dynasties. The great pyramid builders of the Fourth Dynasty (B.C. 3766–3566) have never been surpassed as architects. The earliest statues of the human form are nearer to nature than those of later periods.

The **History of Egypt** can be traced back for more than 4000 years before the Christian era. Her kings, or, as they came to be designated, her “Pharaohs” (from the title “Per-āa”—“great house”), have been arranged in **thirty dynasties**, or lines of kings, whose succession, as among other nations, was the result of failure of the original line, of marriage of one of lower rank with the female representative of the house, of conquest, or of revolution. The period of time covered by these thirty dynasties has been calculated to extend from **B.C. 4400 to B.C. 340**. They are divided into three groups :—

**Dynasties I.–XI.** (B.C. 4400–2466). The Ancient Empire.

„ **XII.–XIX.** (B.C. 2466–1200). The Middle Empire.

„ **XX.–XXX.** (B.C. 1200–340). The New Empire.

Of the first three dynasties (**B.C. 4400–3766 ?**) we know very little, beyond the bare lists of the kings’ names. The first king of the **First Dynasty** was **Menes** (**B.C. 4400–4366**), the founder of Memphis.

The **Fourth Dynasty** (**B.C. 3766 ?–3566**) was a line of kings who more than all others have left behind them lasting records of their greatness and of the high civilization of their time. The founder of the house was **Seneferu** (**B.C. 3766 ?–3733**). **Khufu** (Kheops) (**B.C. 3733–3700**) was the builder of the Great Pyramid at Gizeh, which he spent years in

erecting as his tomb. The Second Pyramid was the work of king **Khā-f-Rā** (Khephren) (**B.C. 3666–3633**); and the Third Pyramid was built by his son **Men-kau-Rā** (Mykerinos) (**B.C. 3633–3600**).<sup>\*</sup> The Sphinx which is near these great pyramids, fashioned out of solid rock in the shape of a man-headed lion, may have been the work of a still earlier period.<sup>†</sup>

In the **NORTHERN EGYPTIAN VESTIBULE** are casing stones of the Great Pyramid [Nos. 10–12]; the false-door of the tomb of a great official, Ptah-Shepses, about B.C. 3800 [No. 32]; and the false-door of the tomb of Asa-ānkh, a noble of Memphis, about B.C. 3800 [No. 53]. In the centre of the room are a cast of the tomb of Khufu-Ankh, a high official of the reign of Khufu [No. 19]; a palm leaf capital and base of a column from the northern portico of the pyramid of king Unas at Sakkārah, about B.C. 3330 [No. 50]; a cast of a statue of king **Khā-f-Rā** or Khephren [No. 27]; a statue of an official bearing the remains of colour [No. 34] and a cast of a life-like statue of a man [No. 35]. In the **NORTHERN EGYPTIAN GALLERY**, flanking the doorway, are two finely-sculptured false doors from the tomb of Teta, an officer of the Fourth Dynasty [Nos. 24, 25]; and a statue of An-kheft-ka, a royal kinsman [No. 33].

The period covered by the **Fifth** to the **Eleventh Dynasties** (**B.C. 3566–2466**) is one of which but little is known. In the **Twelfth Dynasty** (**B.C. 2466–2233**) we have a series of kings bearing the names of Amenemhāt and Usertsen, and renowned in the history of Egypt for progress of the arts of peace, and particularly for great engineering works which conferred long-lasting benefits upon the land.

Specimens of the sculptures of this period, but few in number, will be found in the **NORTHERN EGYPTIAN VESTIBULE** and in the **NORTHERN EGYPTIAN GALLERY**. A Mastaba Tomb of the Sixth Dynasty, about **B.C. 3400**, is in the Assyrian Saloon (see p. 39), its bulk and weight being too great for its erection in its chronological place in this Gallery [No. 80].

We again enter a dark period of about five hundred years (**B.C. 2233–1700**), but an eventful one in the history of the country. In its course Egypt passed under a foreign domination, which lasted for many generations, and from which she freed herself only after a long and severe struggle. Forced

<sup>\*</sup> The remains of a mummy, believed to be that of Men-kau-Rā, are exhibited in the First Egyptian Room (see p. 43).

<sup>†</sup> Portions of the beard of the Sphinx and of the serpent on its head are in the Egyptian Vestibule [Nos. 20, 21].



on by a wave of migration of the peoples of Western Asia, the nomad tribes of Syria made a sudden irruption into the north-eastern borders of Egypt and, conquering the country as they advanced, apparently without difficulty, finally established themselves in power in Memphis. Their course of conquest was undoubtedly made smooth for them by the large foreign element (see above, p. 18) in the population of the lower country, where, on this account, they may have been welcomed as a kindred people, or at least not opposed as a foreign enemy. The dynasties which the new comers founded we know as those of the **Hyksos** or **Shepherd kings**. It has been conjectured that the name is derived from "Hek-Shasu," King of the "Shasu," an Egyptian name for the thieving nomad tribes.\*

After the rough work of conquest had been accomplished, the Hyksos gradually conformed to Egyptian customs, adopted Egyptian forms of worship, and governed the country just as it had been governed by the native kings. The **Fifteenth** and **Sixteenth Dynasties** are Hyksos dynasties. The period of the **Seventeenth Dynasty** was one of revolt. The Theban under-king, **Seken-en-Rā**, refused tribute, and the war of liberation began, which, after a struggle of nearly a century, resulted in the expulsion of the Hyksos by **Ahmes**, or **Amāsis I.**, the founder of the **Eighteenth Dynasty**.†

The period of the foreign domination has a particular interest on account of its connection with Bible history. It was probably towards the end of the Hyksos rule that the patriarch Joseph was sold into Egypt. A king named **Nubti (B.C. 1750)** is supposed to have occupied the throne at the time; and the famous Hyksos king, **Apepa II.**, is said to have been the Pharaoh who raised Joseph to high rank and welcomed the patriarch Jacob and his family into Egypt.

With the accession of the **Eighteenth Dynasty (B.C. 1600-1400)** the history of Egypt enters on a new phase. Hitherto she had been engaged in the settlement of successive internal changes, or at war only with her immediate neighbours.

\* In the middle of the Egyptian Central Saloon is the cast of a Hyksos sphinx, the features of which are of quite a different mould from the Egyptian [No. 173].

† The mummies of **Seken-en-Rā** and of some famous kings of the eighteenth and nineteenth dynasties were discovered a few years ago, and are now in the Museum at Gizeh. Photographs of them are placed in the **First Egyptian Room** (see p. 44).

But now that the oppressing hand of the Hyksos was removed, the national spirit expanded, and under the leadership of the kings of the Eighteenth Dynasty, and more especially of those of the Nineteenth Dynasty, Egypt embarked upon a course of foreign Asiatic wars, which brought her into collision with, and eventually under the subjection of, the great empires of Western Asia. **Thothmes I. (B.C. 1573)** was the first king who crossed the Asiatic frontier and waged successful war.

The route by which the Egyptians marched in their invasions of the East, and which in later times was followed in the reverse direction by the Assyrians in their invasions of Syria and Egypt, formed two sides of a triangle, wedged apart by the great northern desert-land of Arabia. After leaving the Egyptian frontier, it lay along the shores of the Mediterranean, and, passing north through the strip of territory held at a later period by the Philistines, diverged towards the north-east through Palestine and Syria, and emerged upon the open country of the upper waters of the Euphrates—the country of the powerful nation of the Khita. At the apex of the triangle, near to the Euphrates, lay the city of Karkēmish the possession of which gave to the Egyptian invader the command of the road leading to the south-east along the course of the great river into Assyria and Babylonia, and afforded to the Assyrian his northern starting point for a descent upon Syria and Egypt.

The famous **Thothmes III.** (about **B.C. 1550**) was the most successful warrior of his race. His long reign of more than fifty years was a period of almost ceaseless wars in Asia. His conquests extended at least as far north as Karkēmish, and the rising kingdom of Assyria was compelled to pay tribute.

But foreign conquests were not the only achievements of these kings. Under their hands rose great temples and monuments whose remains are still objects of admiration at Thebes, at Karnak, at Luxor, and at other places.\* Among other works, **Amenophis III. (B.C. 1450)** erected on the west of the Nile, at Thebes, the two colossal statues of himself, which the Greeks named the statues of Memnon, the fabled king of Egypt who was slain in the Trojan war.

**Amenophis IV. (B.C. 1400)** was distinguished in a peculiar manner as the leader of a new form of worship, which, however,

\* Photographs of many of the monuments and buildings mentioned in the text will be found on the screens in the middle of the Northern Gallery.

took no hold upon the people. Possibly owing to religious opinions imbibed from his mother, whom late discoveries have proved to have been a Mesopotamian princess, Amenophis revolted from the worship of the Sun-god Amen and set up that of the god of the Sun-disk, Aten.\*

THE NORTHERN EGYPTIAN GALLERY contains a good series of sculptures of the Eighteenth Dynasty, the most conspicuous objects being three statues of **Usertsen III.**, at different periods of his life [Nos. 158-160]; a red granite statue of **Sekhem-Rā-uatch tauī**, a king of the Thirteenth Dynasty [No. 276]; a statue of **Amenophis I.**, as **Osiris** [No. 346]; and the head from a colossal statue of **Thothmes III.** [No. 360], with the cast of a Sphinx inscribed with his name [No. 366]. Here are also three large heads [Nos. 415-417] and two seated statues of **Amenophis III.** [Nos. 412 and 413]; and a pair of granite recumbent lions inscribed with his name [Nos. 430 and 431]. In different positions in the Gallery are also placed a number of statues of the lion-headed goddess **Sekhet** (the Sun-Flame), likewise bearing his name. The graceful column with capital in the form of a lotus-bud, of the same reign, should also be noticed [No. 419]. On the Eastern wall is a part of the Tablet of Abydos [No. 592], inscribed with the names of the kings of Egypt from about B.C. 4400 to B.C. 1333, of great importance as a record of the order of their succession.

The **Nineteenth Dynasty (B.C. 1400-1200)** was founded by **Rameses I. (B.C. 1400)**, who carried on war against the Khita in Northern Syria, which was continued with more effect by his son **Seti I. (B.C. 1366-1333)**, who was also a renowned builder. To him is owing the great Hall of Columns at Karnak. He was succeeded by his famous son **Rameses II. (B.C. 1333-1300)**, the **Sesostris** of the Greeks. The name of Rameses has perhaps become more widely known than that of any other Egyptian monarch, partly through the traditions of Greek historians, partly from the multitude of the monuments of his own construction or bearing his name.

His chief wars, like those of his predecessors, were waged in Syria. The details of a great campaign, which he undertook in the fifth year of his reign against the Khita, are made known to us by the poem of a Theban poet. In a stubborn battle,

\* See the tablets from Tell-el-Amarna (the ancient **Khu-en-aten**, founded by **Amenophis IV.**), exhibited in the Babylonian and Assyrian Room, p. 51.



which nearly proved disastrous to the Egyptian army, it was in great measure owing to Rameses' personal valour that the day was saved and the Khita defeated with great slaughter.

Of the numerous buildings of Rameses, the most famous is the rock-hewn temple which faces the Nile at Ipsamboul, or Abu-Simbel, in Nubia. On the front of this temple four colossal seated figures of the king are cut from the living rock, and on its walls are sculptures and inscriptions recording his triumphs.\* It is this king who is identified as the Pharaoh who oppressed the children of Israel, and for whom they built the "treasure-cities, Pithom and Raamses." The foreign population of Egypt had been greatly increased by the influx of the captives of the wars, and the Semitic element had by this time probably become almost threateningly preponderant in the Eastern Delta. That the captives and foreigners should be put to enforced labour upon the public works of Egypt was to be expected; and how the natives viewed with alarm the increasing number of the Hebrews and their kindred we learn from the opening chapter of the Book of Exodus. The period of the release of the children of Israel from bondage is placed by some in the reign of Rameses' successor **Menephthah** (B.C. 1300-1266); others have dated it somewhat later; and it has been surmised that their desertion of the country where they had dwelt so long and their march into the wilderness was perhaps only part of a wide-spread revolt of the strangers in the land against their task-masters.

The monuments of the Nineteenth Dynasty fill the CENTRAL SALOON, and also extend a little way into both the Northern and Southern divisions of the Gallery. Among them are: an interesting wooden statue of Seti I. [No. 567], standing between two of the columns, and, opposite, a granite statue of Rameses II. [No. 577]; also part of a colossal granite statue of Rameses II. [No. 576], and a cast from the head of another colossal statue [No. 588], besides other figures [Nos. 579-582, 584]; and, between the two columns at the south-western angle of the Saloon, a wooden statue of the same king [No. 575]. Opposite is another ancient wooden figure of a king [No. 685]. In the centre of the Saloon is a cast of a Hyksos Sphinx (see above, p. 22), on which the names of Rameses II. and other kings of his race have been cut [No 173]. The two graceful granite columns [Nos. 598, 599] with palm-leaf capitals further on, in the SOUTHERN GALLERY, are of the period of the Nineteenth Dynasty; the first being cut from a single block.

\* A cast from the head of one of these colossal figures is placed in the wall above the Northern Vestibule, No. 589.

After the year **1200 B.C.**, the so-called Middle Empire comes to an end; and then follows a chequered period of occasional triumphs, of internal troubles and of defeats, and subjection to a foreign yoke.

Now and again there arose an energetic king who raised the fortunes of the country for a brief interval. Such was **Shashank**, the founder of the **Twenty-second Dynasty (B.C. 966-766)**, whom we know from Bible history, where he is named **Shishak**, as the friend and protector of **Jeroboam**. After the secession of the Ten Tribes and the election of **Jeroboam** as their king, **Shashank** made war upon **Judah** and "came up against **Jerusalem**; and he took away the treasures of the house of the Lord, and the treasures of the king's house" (1 *Kings* xiv. 25, 26). The kings of this dynasty are believed to have been of foreign race.

There are several interesting monuments of this dynasty in the **SOUTHERN EGYPTIAN GALLERY**. A pair of black granite figures of the goddess of **Sekhet** (the Sun-flame), inscribed with the name of king **Shashank**, stand to right and left [Nos. 763, 764]; and further on, to the left is a colossal broken statue bearing the name of king **Osorkon II.**, with detached head of the same, the features of which are of a foreign cast [Nos. 774, 775]. On the right will be noticed a very fine kneeling figure (placed between the two palm-leaf columns) of **Uah-ab-Ra**, an official [No 818], and, further on, against the wall is placed a series of granite slabs from **Bubastis**, the capital city of this dynasty, sculptured with names and inscriptions of kings of Egypt from the earliest times [Nos. 166, 167, 284, 339, 586, 769, 771-773].

Egypt was now rapidly passing into the stage of dissolution, in which she was divided into small states ruled over by petty kings. She was at the mercy of two powers, the Assyrian and the Ethiopian, which assailed her on the north and on the south. **Nubia** or **Ethiopia**, which during the reign of the powerful dynasties had become a province of the empire, was now independent, and revenged her former submission by moving north to the conquest of her former masters. The Ethiopian kings actually held the government as the **Twenty-fifth Dynasty**. In the first king of this dynasty, **Shabaka**, we have the "So, king of Egypt," of the Bible, to whom **Hoshea**, king of **Israel**, sent messengers (2 *Kings* xvii. 4), and who, as the ally of the tribes of **Syria**, opposed **Sargon** of **Assyria**, and was defeated by him on the frontier, about **B.C. 720**. **Sennacherib**, king of **Assyria**, again, **B.C. 701**, defeated the Egyptian army in the south of **Palestine**. An

invasion of Egypt was, however, baulked by the sudden break-up of the Assyrian army when it had advanced almost to the frontier—an event which also saved Hezekiah, king of Judah, from the vengeance of the Assyrians (2 *Kings* xix. 35). This removed the danger for some years, but in **B.C. 672** the Assyrians again invaded Egypt, defeated the Egyptian forces and occupied the country. The native kings became the Assyrian king's vassals, and Assyrian garrisons held all important places. An attempted rising was vigorously suppressed in **B.C. 669**, and ended in the destruction of Thebes by the Assyrians, **B.C. 666**.

So long as Assyria retained her empire, Egypt continued subject to her; but as soon as Babylonia revolted and the Medes began to threaten Nineveh, **Psammetichus** shook off the Assyrian yoke, drove out the garrisons, and was acknowledged king of Egypt. He thus became the founder of the **Twenty-sixth Dynasty (B.C. 666–528)**. The country again revived. The ancient cities were rebuilt; the monuments restored; and a revival of art, which was distinguished by its elaborate finish and delicacy, proved that the people, in spite of long years of civil war and foreign rule, had still some of the artistic spirit of their ancestors. **Psammetichus** was succeeded by his son **Necho (B.C. 612–596)**, a warlike king, who in **B.C. 608** advanced to the reconquest of Syria, defeated and slew Josiah, king of Judah, at Megiddo, and marched north as far as the Euphrates; but was defeated in a great battle at Karkēmish by Nebuchadnezzar of Babylon. The Babylonians of the Second Empire, however, do not appear to have gained any footing in Egypt, which remained under her native rulers until the rise of the Persian Empire.

Among the monuments of the Twenty-sixth Dynasty are two very handsome stone coffins; the one being that of a royal scribe named Hâpimen [No. 826], the other that of a daughter of king **Psammetichus II.**, and wife of **Amāsis II.** [No. 811]. They are sculptured with figures and inscriptions connected with the ritual of the dead. There are also a massive coffin of Uah-ab-Rā, an officer of the revenue, **B.C. 600** [No. 827], and a head of **Psammetichus II.**, about **B.C. 596** [No. 803].

The Persians captured Babylon in **B.C. 539**, and pushed their conquests westward. In **B.C. 527** the Persian army, led by King Cambyses, invaded Egypt and defeated the Egyptians with great slaughter. Memphis fell after a short siege, and Egypt submitted. For more than a hundred years the country



was nothing more than a province of the Persian Empire. Then followed a brief interval of independence, which, however, was again brought to an end by Persian conquest, Egypt's last native king, **Nechtnebf**, or **Nectanebus II.**, submitting to the arms of **Artaxerxes III.**, **B.C. 340.**

Among the monuments of the last native line of kings, the **Thirtieth Dynasty (B.C. 378-358)**, are included a pair of obelisks, standing right and left [Nos. 919 and 920], set up by **Nectanebus I.**; the massive stone tomb of that king (to the right) sculptured with inscriptions and scenes referring to the passage of the sun through the hours of the day and night [No. 923]; and a beautifully-cut basalt slab, bearing an inscription and the figure of **Nectanebus II.** [No. 926].

In **B.C. 332**, when the Persian power had succumbed to **Alexander the Great**, Egypt passed into the hands of the conqueror. On his death she was ruled, not without success in the early reigns, by the kings of the Macedonian house of **Ptolemy**, one of **Alexander's** generals. During this period Greek became the official and polite language of the country. Hence, recent researches in Egypt have recovered many valuable works of Greek literature, besides numerous official and domestic documents in that tongue. After the wars which ended in the death of **Cleopatra**, the last of the **Ptolemaic** line, Egypt became a Roman province, **B.C. 30.**

Of the **Ptolemaic** period there are several monuments, chiefly consisting of stone coffins and tombs and inscriptions. The large granite shrine [No. 962] is also of interest. In it was caged a hawk, the emblem of the Sun-god. It is of about the year 150 B.C. The most famous inscription is **The Rosetta Stone**, inscribed with a decree of the priests of Memphis, conferring divine honours on **Ptolemy V., Epiphanes**, king of Egypt, **B.C. 195.** It stands in the middle of the Gallery. The inscription is in three forms: 1. In the Egyptian language, in hieroglyphics or writing of the priests; 2. In the same language, in demotic or writing of the people; 3. In the Greek language and character. From this inscription was first obtained the key to the decipherment of the hieroglyphics and the interpretation of the ancient language of Egypt; the names of the kings, which in the hieroglyphics are enclosed in oblong rings or "cartouches," giving the clue to the identification of the letters of the hieroglyphic alphabet. The stone gets its name from having been found by the French, in 1798, among the ruins of a fort near the Rosetta mouth of the Nile. It passed into the hands of the British on the capitulation of Alex-

andria, and was deposited in the British Museum in the year 1802 [No. 960].

In the last bay, on the west side, is the southern wall of a chapel in one of the Pyramids of Meroë of the first or second century. On it are sculptured figures of a queen, Candace, and her consort, and ceremonies connected with her funeral [No. 1049].

In A.D. 640 Egypt was conquered by the Arabs, and was ruled by them until A.D. 1517, when it became a part of the Turkish dominions.

*[At the Southern end of this Gallery is the Assyrian Transept ; and from it are approached the Nimroud Gallery, the Nimroud Central Saloon, and the Nineveh Gallery, lying from south to north between the Greek and Egyptian Galleries.]*

## ASSYRIAN GALLERIES.

The antiquities exhibited in these galleries are the result of a series of excavations which have been prosecuted in Assyria and Babylonia (Mesopotamia) during the last half century.

The two great nations which, in historical times, are found in possession of Babylonia and Assyria came of one stock, Assyria being colonized from Babylonia. Of the origin and rise of the **Old Babylonian Empire** nothing whatever is known. The primeval inhabitants of the country dwelt in Southern Babylonia, in the country lying at the head of the Persian Gulf, which then extended farther into the land. At a remote period an immigration of another race into Eastern Babylonia took place. According to the Bible (*Genesis* x. 8-11), the leader of this invasion was Nimrod, the son of Cush, who built Babel (Babylon), Erech, Accad, and Calneh in the land of Shinar. These invaders, thought by some scholars to be the **Sumerians** or **Accadians**, are believed to have come from Central Asia. They appear to have amalgamated with the original inhabitants, their language being current with the more generally used Semitic dialects, which gradually adopted many of the Accadian words. In later times Accadian still survived as a literary language—just as Latin survived in the Middle Ages side by side with the native European languages; and as in our own country French, which had been introduced by the Norman invaders, survived for various purposes down to a late period.

The Empire thus founded gradually pushed its way to the north, following the course of the great river Tigris; and

eventually the cities of Ashur (Kal'at Sherkât), Calah (Nimroud), Ninua (Nineveh), and others were built.\*

About **B.C. 1700** the northern portion of the empire asserted its independence. **Assyria** became a separate kingdom, and its power became preponderant in its relations with the mother country. About **B.C. 1275** the conquest of Babylonia was effected by an Assyrian king. From this date down to the destruction of Nineveh the history of the older nation is of secondary importance. For centuries war was carried on between the two countries with varying fortune, but generally the Assyrians were victorious, and they became the great power of Western Asia.

One of the most famous of the early kings was **Tiglath-Pileser I. (B.C. 1100)**, who extended his arms abroad, and, besides conquering the surrounding tribes, carried on successful campaigns against the nations which inhabited the country to the north-west along the course of the upper Euphrates and in Northern Syria.

In **B.C. 885 Ashur-nasir-pal** ascended the throne. Besides being a conqueror he was also a great builder. He removed the seat of government from Ashur some forty miles northwards to Calah (Nimroud), where he built a great palace,† and carried out other extensive works. Assyrian art was greatly developed in his reign.

The limits of the Assyrian empire were carried still further by Ashur-nasir-pal's son and successor, **Shalmaneser II. (B.C. 860-825)**, whose almost ceaseless wars made him master of the whole of Western Asia. The Assyrians now first came in contact with the Israelites. When the power of the Syrians of Damascus was broken, and there was a general submission to the Assyrian king, **Jehu**, king of Israel, was among those who sent tribute (see p. 36).

**Tiglath-Pileser III. (B.C. 745-727)** pushed forward the boundaries of the empire to the confines of Egypt. His wars in Syria resulted in great calamities for the people of Israel. Invited by **Ahaz**, king of Judah, to assist him against **Pekah**, king of Israel, and **Rezin** of Damascus, **Tiglath-Pileser** entered Syria, subdued the enemies of **Ahaz**, and carried away into captivity (**B.C. 734**) the Israelite tribes of **Reuben** and **Gad**, and the half-tribe of **Manasseh**, whose territory lay on the east of the Jordan. Shortly afterwards **Hoshea**, the new king of

\* See the sketch-map in the Nimroud Gallery

† Sculptures and other antiquities from this palace are exhibited in the Nimroud Gallery.



Israel (**B.C. 729**), formally became the Assyrian king's vassal; and in the reign of Tiglath-Pileser's successor, **Shalmaneser IV. (B.C. 727-722)**, being detected in an intrigue with Egypt against Assyria, he was himself carried away prisoner. His country was invaded, and Samaria was besieged (**B.C. 724**), but held out for two years. Before its fall a revolution took place. Shalmaneser disappears, and **Sargon**, "the son of no one," a usurper, succeeded to the empire.

Sargon's reign of nearly eighteen years (**B.C. 722-705**) was one long series of foreign campaigns. He was the first Assyrian king to come into actual conflict with the Egyptians, whose army in alliance with the Philistines he defeated at Raphia, near the Egyptian frontier (see above, p. 26). More than any of his predecessors, he systematically followed the policy of displacing and removing into other lands large numbers of the population of conquered countries. Among others, most of the inhabitants of Samaria were carried away after the capture of the city. Sargon was also famous as a builder. He erected a great palace at Khorsabad (see p. 35), and carried on other works at Calah and Nineveh.

Sargon was succeeded by his son **Sennacherib (B.C. 705-681)**, who again (**B.C. 701**) invaded Syria. He recovered the revolted Philistine city of Askalon, and, advancing against Ekron, was met by an Egyptian army which had come to the assistance of that city. At Altaku, in Dan, was fought the second great battle between the Assyrians and Egyptians. The latter were again defeated, and Ekron fell. **Hezekiah**, king of Judah, had shown himself the friend of the king of Ekron, and was even now sheltering him as a fugitive. Sennacherib entered Judæa, captured the small towns, enslaved 200,000 of the inhabitants, and laid siege to Jerusalem. Hezekiah, sore pressed by famine, was compelled to yield, and purchased the safety of the city by tribute, for which he stripped the Temple of its gold.\* Satisfied with this result, Sennacherib returned to Assyria. But two years afterwards he again invaded Palestine, Hezekiah having refused further allegiance. The Assyrian army first captured Lachish in the south,† and a messenger was despatched to call for the submission of the king of Judah, which, however, was refused. Contenting himself for the moment with a threat

\* The Assyrian official account of this campaign is recorded on the cylinder of Sennacherib in the Babylonian and Assyrian Room.

† The capture of Lachish is represented on a series of sculptured slabs in the Assyrian Saloon.

of future vengeance, Sennacherib marched westward to engage the Egyptian army. But the battle was not fought. A great disaster—probably the result of a sudden attack of plague—overtook the Assyrian host; “the angel of the Lord went out, and smote in the camp of the Assyrian an hundred and four-score and five thousand: and when they arose early in the morning, behold, they were all dead corpses” (2 *Kings* xix. 35); and the remnant of the army returned to Nineveh. Sennacherib was assassinated by his sons in **B.C. 681** (*Isaiah* xxxvii. 38). This monarch restored and repaired the works of his predecessors, and reared a palace at Nineveh on a grander scale than had ever been before attempted, and extensively ornamented it with sculpture. Many of the wall slabs now in the ASSYRIAN SALOON and the NINEVEH GALLERY were excavated from the ruins of this palace, and, among other events, illustrate details of its construction.

The reign of Sennacherib's son **Esarhaddon**, which lasted to **B.C. 668**, is marked by continual wars, and above all by the conquest of Lower Egypt and the occupation of the country by the Assyrians in **B.C. 672** (see above, p. 27). The revolt of **Manasseh**, king of Judah, was punished by the reduction of his kingdom and his own captivity.

Esarhaddon was succeeded by his son **Ashur-bani-pal** (**B.C. 668–626**), whose first work was to restore the Assyrian power in Egypt. In a series of successful wars Ashur-bani-pal extended, further than they had ever reached before, the northern limits of his empire; and on the south-east a long war with Elam also brought that country under his sway. The decisive battle in which the Elamite king perished was represented on sculptured slabs of the walls of Ashur-bani-pal's palace at Nineveh, which are to be seen in the NINEVEH GALLERY.

Ashur-bani-pal was one of the most energetic, and also one of the most cruel, of the Assyrian monarchs. He had raised the power of his empire to a pitch which it had never reached before; and yet within a few years it fell. About **B.C. 634** the Medes had already made an inroad on the eastern borders, and a few years later they actually defeated the Assyrian army and laid siege to Nineveh. But the end was stayed for a time by the sudden advance of the Scythian hordes which swept across Western Asia, wasting all countries indiscriminately. Soon after this, the combined forces of **Cyaxares** of Media and of **Nabopolassar**, an Assyrian general holding a command in Babylonia, invaded Assyria and laid siege to

Nineveh. The city held out for two years, but was at length captured and destroyed, about **B.C. 609**. The great empire was divided among the conquerors, Assyria proper passing under the power of the Medes, and Babylonia and other dependencies falling to the share of Nabopolassar, who thus became the founder of the **New Babylonian Empire**.

The New Babylonian Empire lasted only about seventy years. Nabopolassar died about **B.C. 605**, and was succeeded by his son **Nebuchadnezzar II.**, who reigned until **B.C. 562**. He devoted himself to repairing the ancient temples of Babylon and beautifying that city. Of his warlike expeditions, we are best acquainted with those which were conducted against the Jews and which ended in the captivity of Judah. **Jehoiakim's** second revolt was punished by the capture of Jerusalem and the removal of a large part of the inhabitants to Babylonia, **B.C. 597**. Eleven years later, **B.C. 586**, **Zedekiah** rebelled; Jerusalem was again taken; and the captivity of the people was accomplished.

Nebuchadnezzar's successors were weak sovereigns who reigned only a few years. In the days of the last king, **Nabonidus**, the city of Babylon, which in the king's absence was probably commanded by his son, the **Belshazzar** of the Scriptures, was captured by **Cyrus, B.C. 539**. From this date Babylonia remained under the rule of the Persians until the time of Alexander the Great, when it became a possession of the Greeks.

Judged by what we know of their history, the Babylonians and Assyrians appear as a busy, pushing, domineering race—sturdy, warlike and ruthless—inflicting on their conquered enemies punishments of savage cruelty.

They made considerable progress in the **Mechanical arts**. They were respectable engineers, and, as far as the imperfect materials at their command would allow, they were successful builders. In **Sculpture** they appear to have made indifferent attempts to work in the round; the walls of their kings' palaces were adorned with reliefs, sometimes, as in the palace of Ashur-nasir-pal, of considerable breadth and power, and at a late period, as in the palace of Ashur-bani-pal, exhibiting great technical skill and refinement. In details of pure decoration they were very successful. An estimate of their progress in the minor arts may be formed from the existing specimens of their work in various materials; and special attention may be drawn to the skill exhibited in their treatment of metals.



The raised patterns and devices on their bronze bowls and shields, and on the gate-fittings from Tell-Balâwât (see p. 40), are remarkable.

In **Science**, they excelled especially in their knowledge of mathematics and astronomy.

In **Religion**, they were worshippers of the heavenly bodies, and of the powers of nature. Their principal gods were : Sin, the moon ; Shamash, the sun ; Marduk, a form of the sun-god, who conveyed the prayers of men to heaven ; Anum, the god of the sky, Bêl, the god of the earth, and Ea, the god of the abyss and of deep knowledge, forming a trinity ; Rammânu, the god of wind and thunder ; Dagon, the fish-god ; Ishtar, their Venus ; Nabû, their Mercury, scribe of the gods and god of science and learning ; Nergal, god of war and hunting. The number of omen-tablets which have survived bear witness to their extreme superstition. The skill of Chaldean astrologers and magicians was proverbial.

Their **Language** was a dialect of the great Semitic group, allied to Hebrew, Syriac, and Chaldee.

Their **Writing** consisted of groups of strokes, in the form of wedges placed upright or horizontally : hence it has been generally called **Cuneiform** (Latin : *cuneus*, a wedge). It was first deciphered by Sir Henry Rawlinson. The common writing material was clay, which for ordinary purposes was made up into small cakes or tablets, upon which the wedge-formed characters were impressed with an instrument having a point of three unequal facets. The tablets which have been discovered are generally of a quadrangular form, varying in thickness. After receiving the inscription they were either sun-dried or baked. Most of the literary tablets now in the British Museum were discovered in the libraries which Sennacherib and Ashur-bani-pal collected and established in their palaces at Nineveh. Clay cylinders were also used for special purposes. In the foundations of the Assyrian palaces have been found such cylinders, inscribed with the annals of the kings.

The ancient cities of Babylonia and Assyria, built as they chiefly were of sun-dried bricks, in course of time fell into ruin. Buildings, which were afterwards erected above them, in their turn perished, leaving fresh accumulations of *débris*. The country became a desert, sparsely peopled by wandering tribes ; and shapeless mounds alone mark the ancient sites. Those which have been explored are : in Babylonia, Ur of the Chaldees, Ellasar, Erech, Nipur, Lagash, Cutha, Sepharvaim,

and several sites formerly covered by the city of Babylon including Borsippa, the traditional site of the Tower of Babel; and, in Assyria, Ashur, Calah (the modern Nimroud, where the remains of palaces of Ashur-nasir-pal, Shalmaneser II., and Esarhaddon were discovered), Tell-Balâwât, Nineveh (where were found the remains of palaces of Sennacherib, Esarhaddon, and Ashur-bani-pal), Tarbis, and Dur-Sarginu (the modern Khorsabad, whence some remains from the palace of Sargon have been obtained).

### ASSYRIAN TRANSEPT.

On the Eastern side of this transept is the **Khorsabad** compartment, containing a few monuments and bas-reliefs from the palace of **Sargon**, the founder of the last Assyrian dynasty, **B.C. 722-705** (see p. 31). Here stand two colossal human-headed bulls, placed as they originally stood, as at the entrance of a chamber; and, beside them, two colossal figures of mythological character.

The Western compartment contains monuments chiefly from the palace of **Ashur-nasir-pal**, king of Assyria, **B.C. 885-860**, at **Nimroud**, the ancient **Calah** (see p. 30). The most remarkable of these are: the pair of colossal human-headed winged lions, which flanked a doorway in the palace; and a large slab, or *stele*, rounded at the top, with a figure of a king and emblems of Assyrian gods in relief. On the sides and back is an inscription recording the most important conquests of **Ashur-nasir-pal**. The altar in front of it stood originally before the stele at the entrance of the temple of the Assyrian war god, close to the palace.

### NIMROUD GALLERY.

This room contains a series of sculptures which are continued in the Nimroud Central Saloon (see p. 36). The slabs were found chiefly in the ruins of the palace of **Ashur-nasir-pal**, king of Assyria, **B.C. 885-860**, at **Nimroud** (**Calah**).

The sculptured slabs on the Western side are arranged as they originally stood in the palace, and represent the king's successes in war and in the chase. No. 2 contains representations of the performance of religious rites. The small figure within a winged circle, holding a ring, above the king, is supposed to represent the god Ashur; it reappears in a modified form in some of the

battle scenes, where it appears to represent a protecting spirit watching over the person of the king.

Round the Northern and Eastern sides of the room are slabs sculptured with figures of deities; foreigners bringing tribute (No. 19), one of them with apes (compare 2 *Chron.* ix. 21); the king with attendants and protecting spirits (Nos. 20-26); etc.

Along the middle of the room are Table-cases containing. (A, B) Vessels, implements, and miscellaneous objects, chiefly of bronze and iron;—(C and D) Bronze bowls, with designs engraved or in relief, many of them of beautiful execution, the work of Phœnician engravers;—(E and F) Series of ivory carvings, one inscribed with an Egyptian cartouche, and others with Egyptian ornaments—a proof of an intimate connection between Egypt and Assyria at a very early period. Also a statue of **Ashur-nasir-pal**, standing upon its original limestone pedestal; a limestone altar dedicated by him to the god Bêl, as a thank-offering for preserving his life; and a limestone coffer, with an inscription of Ashur-nasir-pal. Two tablets which were found in the latter give a summary of the conquests of this king, and are exhibited in the Babylonian and Assyrian Room, Upper Floor.

*[On the Western side of this Gallery is a door leading to the Assyrian Saloon. The antiquities exhibited therein are described below, p. 39. The visitor should first inspect the Nimroud Central Saloon and the Nineveh Gallery.]*

## NIMROUD CENTRAL SALOON.

Here are arranged part of the sculptures from **Nimroud (Calah)**.

The entrance from the Nimroud Gallery is flanked by a lion and a bull, winged and man-headed, from the palace of **Ashur-nasir-pal**. Between them is a black basalt seated figure of **Shalmaneser II.**, B.C. 860-835, found at Kalat Sherkat, the ancient Ashur. On the right of this figure is placed the obelisk [No. 98] which was set up by **Shalmaneser** at Nimroud. It is commonly called the "Black Obelisk," and is sculptured on the four sides with an account of his expeditions and with scenes representing the paying of tribute by the kings whom he had conquered. Among these appears "**Jehu**, the son of Omri," king of Israel, on the second band from the top.

On the Western side of the room are bas-reliefs illustrating military operations, etc., of **Shalmaneser II.** [Nos. 80-95]; and a memorial stone set up to record his victories [No. 88].

On the right of the door leading into the Nineveh Gallery is a small group of slabs [Nos. 64-67], sculptured in relief, the most



important being No. 67, which shows the evacuation of the city of Azkuttu. The inscription states that **Menahem**, the king of Israel, paid tribute to the Assyrian king for whom these sculptures were made, and who appears to have been **Tiglath-Pileser III., B.C. 745-727.**

Behind the Assyrian antiquities in this saloon and the neighbouring Egyptian series are placed some sculptures and fragments from Jerabis, the supposed site of the ancient Karkēmish (see p. 23), and from other places, inscribed in so-called Hittite characters.

## NINEVEH GALLERY.

The bas-reliefs which line the walls of this room were recovered from the ancient palaces of **Nineveh.** A large number of them were fractured by the action of fire when the city was destroyed by the allied forces of the Babylonians and Medes about B.C. 609.

The site of Nineveh is now occupied by a group of mounds which bear the name of Kouyunjik.

On the left or Western side of the Gallery are sculptures of the period of **Sennacherib, B.C. 705-681**, illustrating the wars which he waged in Babylonia and other countries (see p. 31). Among them:—Nos. 20-26 represent the assault on the city of . . . alammu (Jerusalem?) by the Assyrians. The city is seen on slab No. 25, as situated on a high dome-shaped hill; the archers of the besieging forces for the most part shielded by wicker screens. Nos. 36-43 are part of a series of sculptures which originally lined the two walls of a long, narrow gallery which led, by an inclined plane, from Sennacherib's palace to the plain outside the palace grounds. On the one side, descending the slope, are horses, led by grooms; on the other, ascending into the palace, are servitors, bearing food for a banquet.

The slabs numbered 45-50, on the right or Eastern side of the Gallery, were sculptured for **Ashur-bani-pal, B.C. 668-626**, and illustrate his conquest of Elam (see p. 32). Nos. 45-47 represent a battle between the forces of Ashur-bani-pal and Te-umman, king of Elam. The successive scenes are depicted with great spirit:—the rout of the Elamites (46); the overturning of the chariot of Te-umman (46, top row), who falls to the ground wounded by an arrow; the Assyrians cutting off the head of Te-umman (47); Assyrian warriors in a chariot, carrying the head of Te-umman to Assyria (45), etc.

The remaining bas-reliefs in this room belong to the period of **Sennacherib.** Nos. 51-56 formed originally part of a series illustrating the architectural works of that king, including the construction of the building from which the slabs exhibited in

this part of the gallery were obtained. On Nos. 51 and 52 a human-headed colossal bull lying on a sledge is being moved into position by ropes and levers. On one side the construction of a mound or platform is shown, and the king himself is present to direct the operations. A similar mound appears on No. 53, where captives are making preparations to build the gates of the palace. On No. 55 is another colossal bull; and on No. 56 is the king in his chariot. In the immediate background are men carrying picks, saws, spades, etc., and dragging carts laden with ropes and beams; and a view of the surrounding country with its rivers and trees is seen beyond. On Nos. 57-59 is Sennacherib and his soldiers besieging a city on the bank of a river; followed by a scene representing the king in his chariot receiving spoil and captives, who are beheaded in his presence.

Along the middle of the gallery are placed nine Table-cases, A-I, in which are exhibited some of the most valuable and interesting **Tablets** (mythological and ritualistic, grammatical, chronological, historical, epistolary, legal, astronomical, astrological, etc.), from the famous library which was enlarged and completed by **Ashur-bani-pal** at Nineveh.

The principal tablets in Case **A** belong to two series which give the Babylonian and Assyrian accounts of the Creation and the Flood, the latter of which closely resembles that recorded in the Book of Genesis. The Creation series describes the time when the heavens were not and the earth was not; then, the birth of the gods; the rebellion of the primeval water-gods; and the creation of the heavenly bodies and of cattle and beasts of the earth, etc. The account of the Flood is told to the mythical hero Gilgamesh by Sit-napistim, the Babylonian Noah. The gods determined to send a deluge. Sit-napistim was bidden to build a ship, and to embark in it with all his goods, the members of his family, and the beasts and cattle of the field. The flood follows; its abatement; the resting of the ship on the mountain of Nizir, and the sending forth of a dove, a swallow, and a raven on the seventh day; and then the coming forth from the ship.

The tablets of legal and business transactions, or **Contract Tablets**, of the Babylonians and Assyrians form a large class, and are most valuable for the history of social life and manners. The most ancient of the collection in the Museum belong to a period about **B.C. 2500**. The names of the chief parties, together with those of their fathers, are recorded; the conditions of the sale or contract are carefully stated; and the names of a number of witnesses are added. Each tablet is dated, and the name of the scribe and the name of the place of writing is usually added. It was the custom for each witness to impress his seal upon the tablet; some tablets bear as many as sixteen impressions. Frequently the tablet after inscription was inclosed in an envelope or case of clay, upon which the inscription was repeated and the

seals of the witnesses were impressed. Such tablets are called "Case-tablets." (See Table-case **E**.)

[*Returning to the Nimroud Gallery, the visitor enters the Assyrian Saloon.*]

## ASSYRIAN SALOON.

The sculptures here exhibited belong to the reigns of three kings of Assyria, **Tiglath-Pileser III.** (**B.C. 745-727**), **Sennacherib** (**B.C. 705-681**), and his grandson, **Ashur-bani-pal** (**B.C. 668-626**). Those of Tiglath-Pileser III. were discovered in the ruins of his palace at **Calah (Nimroud)**, and those of Sennacherib and Ashur-bani-pal in the palaces of **Nineveh**. The sculptures of Ashur-bani-pal belong to the best periods of Assyrian art, and are executed with greater faithfulness to nature and with more delicacy of modelling than the bas-reliefs or ornaments of the earlier period.

The visitor should turn to the left and make the circuit of the gallery. The sculptures are arranged as follows:—

East wall. Scenes of lion-hunting by Ashur-bani-pal in his chariot;—South wall. Various hunting scenes of lions, wild asses, etc., sculptured with great delicacy on a small scale;—West wall. Ashur-bani-pal pouring a libation over dead lions. Return from a lion hunt. Assault and capture of Lachish by Sennacherib (see p. 31). In the ante-room are sculptures of the reign of Tiglath-Pileser III.

Descending the stairs and passing round the room in the same direction as that followed above, the visitor will find:—

Reliefs with eagle-headed figures of gods, scenes of worship, etc., presented by King Edward VII. Ashur-bani-pal and his queen banqueting; the head of the Elamite king hanging on one of the trees (No. 121). Scenes from wars with the Arabians and Ethiopians (East wall), with the Elamites (South wall), and with the Babylonians (West wall).

Part of a pavement from the palace of Ashur-bani-pal is affixed to the northern projecting wall.

In a case on the floor of the room are exhibited the bronze bands which ornamented the gates set up at **Tell-Balâwât**, south-east of Nineveh, by **Shalmaneser II.**, **B.C. 860-825**, to record his battles and conquests. They are excellent examples of the skill to which the Assyrians attained in the artistic treatment of metal-work.

Here is erected an Egyptian **Mastaba** Tomb made for **Ptah-ur-ari-en**, scribe and councillor and royal kinsman of **Nef-er-ka-Ra-Pepi**, king of Egypt about **B.C. 3400**. The inner walls are



sculptured delicately in low relief with sacrificial, agricultural, and other scenes. The Arabic word **mastaba** means a seat or bench; and it is applied to tombs of this form from their fancied resemblance to benches, as they appear half-buried in the sands of the desert. This is the only complete **mastaba** tomb in England.

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*[The visitor again proceeds through the Northern Egyptian Gallery, and, passing through the Northern doorway, ascends the North-west Staircase.]*

### NORTH-WEST STAIRCASE.

On the wall of the lower part of this staircase are placed a series of **Mosaics** or tessellated pavements from the rooms and passages of a Roman villa at Halicarnassos, on the western coast of Asia Minor, of the 3rd century A.D. Those on the upper part of the staircase were mostly obtained from excavations at Carthage and Utica, and belong to the Roman period. On the wall of the third flight of stairs are fragments of an important mosaic from Carthage. The whole composition consisted of figures of the months, radiating from a common centre, and surrounded by a square ribbon border. Over the top flight is a series of hunting scenes.

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*[The left-hand doorway on the top landing leads to the Egyptian Rooms, the First Room being reached through the Second Room, which is adjacent to the landing.]*

### EGYPTIAN ROOMS.

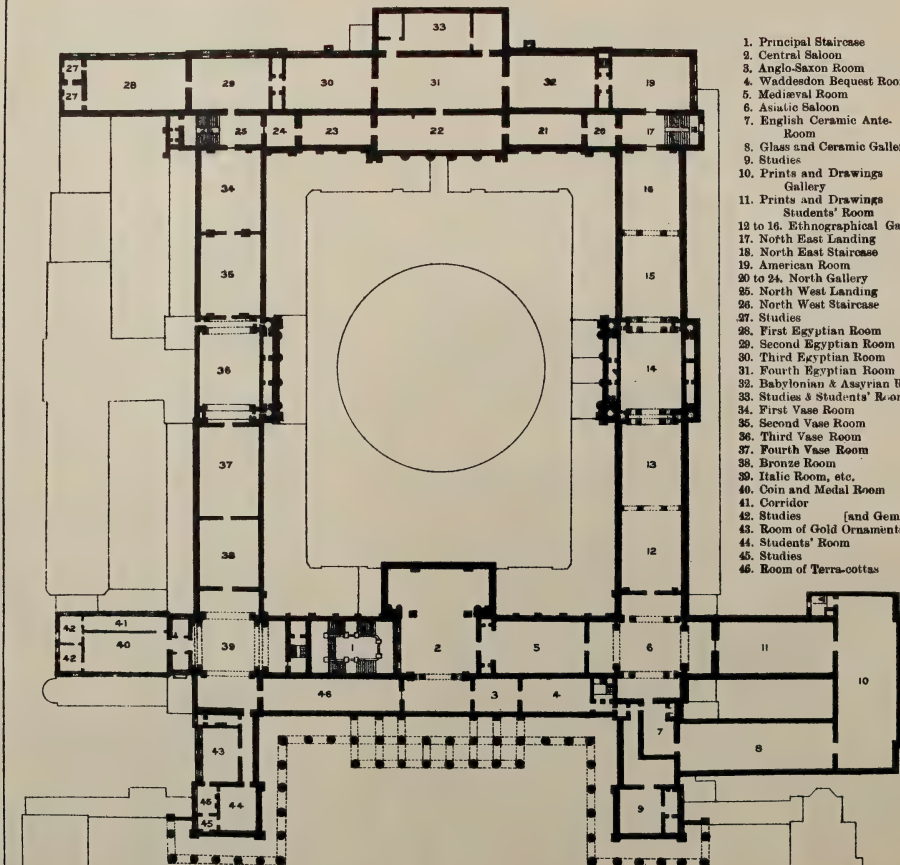
To the elaborate care bestowed by the ancient Egyptians on the preservation of their dead, and to their strict observance of funeral ceremonies and rites, and to the thoughtful provision which they made to ensure the well-being and comfort of the dead we owe very much of our knowledge of the domestic habits and usages of ancient Egypt. Of mummied bodies, of mummy-cases and coffins, of furniture for the funeral and the tomb, of articles of dress and of food and of occupation or amusement, deposited by the living for the use or solace of the beloved dead in the last long journey or in the new life—of all these the British Museum possesses a varied and most interesting collection, displayed in the four Egyptian Rooms of the Upper Floor. The general arrangement of



# BRITISH MUSEUM.

## PLAN OF THE UPPER FLOOR.

1. Principal Staircase
2. Central Saloon
3. Anglo-Saxon Room
4. Waddenden Bequest Room
5. Medieval Room
6. Asiatic Saloon
7. English Ceramic Ante-Room
8. Glass and Ceramic Gallery
9. Studies
10. Prints and Drawings Gallery
11. Prints and Drawings Students' Room
- 12 to 16. Ethnographical Gallery
17. North East Landing
18. North East Staircase
19. American Room
- 20 to 24. North Gallery
25. North West Landing
26. North West Staircase
27. Studies
28. First Egyptian Room
29. Second Egyptian Room
30. Third Egyptian Room
31. Fourth Egyptian Room
32. Babylonian & Assyrian Rm.
33. Studies & Students' Room
34. First Vase Room
35. Second Vase Room
36. Third Vase Room
37. Fourth Vase Room
38. Bronze Room
39. Italic Room, etc.
40. Coin and Medal Room
41. Corridor
42. Studies [and Gems]
43. Room of Gold Ornaments
44. Students' Room
45. Studies
46. Room of Terra-cottas





these rooms is as follows :—In the **First Room** are disposed, in chronological order, a remarkably fine series of mummies and mummy-cases ; in the **Second Room** are mummies and mummy-cases, generally of a later period, and figures and jars and other objects connected with funeral rites ; in the **Third Room** are exhibited sepulchral furniture, mummied animals, a fine series of figures of the gods, writing implements, weapons, tools, foods, sandals, textile fabrics, and other objects for personal use ; and in the **Fourth Room** are a great series of vessels in alabaster, porphyry, porcelain, and earthenware ; portrait-figures, scarabs and amulets, utensils and furniture for domestic use, and articles for amusement and for personal adornment.

The art of **Mummifying the Dead** was practised in Egypt certainly as early as B.C. 4500, and probably earlier ; it was continued down to A.D. 500. The belief that the soul, having passed through various transformations, would reinhabit the body imposed upon the relatives the obligation of using the best means at their command to preserve the body and to deposit it in a secure resting-place.

**Mummy** is the term which is generally applied to the body of a human being or animal which has been preserved from decay by means of bitumen, spices, gums, and natron. It is derived from the Arabic *mumia*, “bitumen.” We obtain our knowledge of the way in which the ancient Egyptians mummified their dead from Greek historians, and from actual examination of mummies. According to Herodotus, the art was carried on by a special guild, appointed by law. A body might be mummified in different ways, and the price varied accordingly. In the most expensive method the intestines were removed from the body and placed in separate jars (see p. 45). The body was filled with fragrant and astringent substances, and, after being soaked in natron, it was swathed in strips of fine linen. The cheaper methods generally consisted of simply soaking the body in various inexpensive preparations. The linen bandages employed to swathe the body were three or four inches in width, the length varied according to circumstances : as many as 400 yards are said to have been employed for one mummy. Some mummies have an outer linen shroud dyed red, and over that a net-work of porcelain bugles. A common, but generally late, mode of ornamentation of the mummy was the cartonnage, composed of layers of linen pressed and glued together like pasteboard, and covered with a thin layer of stucco. This was modelled in shape of the figure of the dead, and appropriately painted with figures of deities and inscriptions.

The finished mummy was placed in the wooden coffin, which

was either left plain with inscriptions cut upon it, or was covered with a coat of painted plaster. In some instances two or three coffins were used, fitting into one another like a nest of boxes. The bodies of kings and persons of rank or wealth were also deposited in massive **sarcophagi**, or stone coffins.

**Coffins** of the period of the first six dynasties, B.C. 4400-3100, found at Sakkârah are carved with human faces. Under the 11th dynasty, B.C. 2400, the coffin took the shape of the mummy, being hollowed out of the trunk of a tree, or it was rectangular. The rectangular coffins with flat covers had the inscriptions outside deeply cut, but those inside painted in colours or traced in red and black ink. From about B.C. 1700 the shape of the mummy prevailed, and bright colours, particularly yellow, were in favour, and scenes and inscriptions connected with religious belief and the ritual of the dead formed the decoration.

In the Roman period, and even earlier, the coffins consisted of a flat board, over which was the cover, straight at the sides and vaulted above, with four upright posts. The paintings of the period are of an inferior style of art.

The earliest forms of **Egyptian tombs** are the Mastaba or truncated oblong pyramid, and the Pyramid. First, there was a chamber or chapel for memorial services, from which a compartment containing a figure of the deceased was walled off. In the floor was sunk a deep shaft communicating with a passage which led to the underground chamber of the dead, and which was blocked and walled up after the body had been deposited. Brick-lined vaults, somewhat similar to ordinary modern vaults were also in use. There were also the extensive rock-hewn tombs, consisting of numerous chambers connected by corridors and adapted for the reception of members of a family or dynasty. Paintings of scenes in the life of the deceased decorated the walls of his last resting-place (see examples of such paintings described on p. 46).

In the chamber of the dead the body in its coffin was placed upon a bier, beneath or near which stood the four Canopic jars (see p. 45) containing the intestines. If the coffin was enclosed in a sarcophagus, the bier was necessarily dispensed with. In the coffin or near it were laid Ushabti figures (see p. 45) to do service for the dead. Either within the bandages of the mummy or in the coffin, or in a Ptah-Socharis-Osiris figure (see p. 45), was deposited a papyrus roll inscribed with chapters of the ritual or Book of the Dead. For the use of the deceased, alabaster or other vessels filled with wine, articles of food, unguents, etc., were placed on tables near at hand. Near to the bier also would be arranged the instruments or objects which the deceased used or prized in life, together with gifts from relatives and friends.

[Before entering the Egyptian Rooms, the visitor will see on the landing two large wooden mummy-cases, about B.C. 2600; and a series of painted and glazed pottery, etc., of the pre-dynastic period and of the earliest dynasties.]

## FIRST EGYPTIAN ROOM.

In this room is exhibited a series of **Mummies** and **Mummy-Cases**, from the earliest periods, generally in chronological order. The most interesting historical relics are (**Case B**) the fragments of the inner wooden coffin of **Men-kau-Rā** (Mykerinos), a king of the IVth dynasty (B.C. 3633?) and builder of the Third Pyramid at Gizeh (see p. 21); and a wrecked mummy, believed to be the remains of that king, which was found within the pyramid. Among the Egyptians Men-kau-Rā's memory was revered as that of a just and merciful king, whose gentle rule was a period of relief after the harsh government of his predecessors. The stone sarcophagus and part of the coffin and portions of the mummy were lost at sea while being conveyed to England. The inscription on the cover reads: "Osiris, King of the North and South, Men-kau-Rā, living for ever, born of Heaven; conceived of Nut; heir of Seb. Thy mother Nut spreadeth herself over thee in her name of 'heavenly mystery.' She granteth that thou shalt be a god, without foes, O Men-kau-Rā, King of North and South, living for ever!"

The contents of the standard cases all deserve attention, but the following may be specially noticed:—

**Case A**, containing the mummy of a man of a very remote time, before the rule of the historic kings of Egypt. Flint implements of the later neolithic period were found in the grave.

**Case C**. Rectangular coffin of Amamu, inscribed with an ancient Egyptian text; before B.C. 2600.

**Cases C and D**. Skeletons of the bodies of two officials who lived about B.C. 2600. Artificial indentations will be noticed in the skull in **Case D**.

**Case J**. Two very handsomely painted coffins of priests of the god Amen-Rā at Thebes; about B.C. 1000.

**Case M**. Mummy of a lady in cartonnage casing; the inscription obliterated, probably to conceal the name. The arms are of wood, which is unusual. About B.C. 1000(?). [No. 20744.]

**Case N**. Fine gilded coffin of Hent-meht, a priestess of Amen-Rā at Thebes; about B.C. 1040. [No. 48001.]

**Case P**. Mummy and coffin of Katebet, a lady in the College of Amen-Rā at Thebes, with breast-plate and scarab and Ushabti figure in the position in which they were found; about B.C. 800. [No. 6665.]

In the Wall-Cases on the left and at the end of the room, among other mummy-cases, is a handsome series of coffins of



members of the priestly brotherhood of the god Amen, many of which were presented by the Egyptian Government in 1893. They were discovered in 1891, at Dér el-bahari, which is situated on the left or west bank of the Nile, opposite the site of ancient Thebes. In 1881 was brought from the same place a remarkable collection of mummies, coffins and funeral furniture, including the mummies of **Sekenen-Rā**, **Amāsis I.**, **Amenhetep I.**, **Thothmes II.**, **Thothmes III.**, **Rameses I.**, **Seti I.**, **Rameses II.**, **Rameses III.**, the greatest kings of the Middle Empire, who had supported and protected the brotherhood. Photographs of some of these mummies are exhibited.

On the walls of this room are casts and paintings of portraits of kings, etc. The large cast represents **Seti I.** (see p. 24) overcoming his enemies.

At the end of the room is the **Judgment Scene** in the Book of the Dead, enlarged from a painting in the papyrus of Ani, scribe and controller of revenues of the gods at Abydos, about B.C. 1500. The upper line represents gods seated as judges in order before a table of offerings. Below is the scene of the Weighing of the Conscience. The heart (or Conscience) of the dead man is weighed in the balance against the Feather, symbolical of Law. Anubis (with the head of a jackal) examines the tongue of the Balance. Opposite to Anubis stands Destiny; behind him are Fortune and the goddess of Birth. The human-headed bird is the soul of the dead man. Ani and his wife stand on the left in an attitude of devotion. On the right of the scene, Thoth, the scribe of the gods (with the head of an ibis), notes the result of the trial. Behind him is the monster Amemit, the Devourer, with the head of a crocodile, the middle part of a lion, and the hindquarters of a hippopotamus. Thoth pronounces judgment: "The heart of Ani hath been weighed, and his soul standeth as a witness for him. It hath been found true by trial in the great Balance." The right-hand portion of the painting is occupied by a scene representing Ani being introduced by the god Horus into the presence of the god Osiris, judge of the dead. (See p. 19.) Another painting, running the length of the room, represents the Funeral Procession.

## SECOND EGYPTIAN ROOM.

Here are the later **Mummies** and **Mummy-Cases**, including those of the time of the Greek and Roman occupations of Egypt.

Among the contents of the standard cases may be noticed some fine examples of cartonnage mummy-cases, one of them having on the soles of the feet paintings of enemies of Egypt in bonds (Case **BB**); and a mummy of a musician, with his cymbals (Case **AA**). Case **S** contains the mummy of a lady in a double coffin, about B.C. 650, presented by King Edward VII. in 1869.

In Wall-Cases **63-68** are some very remarkable mummies and mummy-cases of the Greek period, in which portraiture is a prominent feature; and an interesting set of terracotta heads, hands, and feet, which formed parts of coffins, about A.D. 100. Notice also the large embroidered bier-cloth in Wall-Cases **70, 71**, of the third or fourth century.

In this room are also:—

Wall-Cases **73-76**. **Canopic Jars** (so called on account of their resemblance to the particular vase-shape of Osiris, called Canopus) made of limestone, terracotta, and wood. They held the intestines of the human body, which were embalmed separately. A set consisted of four jars, dedicated to the four genii of the dead, and was placed under or near the bier (see p. 42). For the poor, models only were used; and finally small wax figures of the genii were laid on the body under the bandages, and the use of jars was discontinued.

Wall-Cases **77-85**. A large collection of **Ushabti Figures** (so called as the “answers” to the bidding of the deceased). Few, if any, are older than about B.C. 1700. The god represented by such figures is Osiris, carrying a hoe, pickaxe, and basket. They were deposited in the tomb to do, for the dead, the field-labours in the under-world, decreed by the god Osiris, judge of the dead.

Wall-Cases **86-92**. Wooden figures of **Ptah-Socharis-Osiris**, a triad of deities connected with the resurrection of the body and the future life. About B.C. 1400 these figures or their stands were made hollow, and papyri inscribed with religious compositions were placed in them. At a later period cavities were sunk in the stands, to hold papyri and small portions of the human body.

Paintings from the Book of the Dead are ranged round the room, representing: The halls and gateways in the under-world; the deceased drinking water; the soul visiting the body; the fields of the blessed, etc.

### THIRD EGYPTIAN ROOM.

Here are exhibited **Sepulchral Furniture, Portrait-Figures, Mummied Animals, Figures of the Gods, Writing Implements, Weapons, Tools, Foods, Sandals and Shoes, Textile Fabrics, etc.**

The **Mummied Animals** (Wall-Cases **93-96** and **133-136**) include Apis-bulls, gazelles, etc.; cats, and cat-cases in wood and bronze; crocodile, dogs, and apes. The animals and reptiles sacred to the gods were kept in the temples, and were carefully tended. After death they were embalmed and deposited in tombs or pits specially prepared for them. The worship of the Apis-bull, “the sacred bull of Memphis,” is very ancient. According to Herodotus, “Apis is a young bull, whose mother can have no other offspring, and who is said to conceive from lightning, and thus to produce the

god Apis." The idolatrous worship of the Golden Calf, practised by the Israelites in their journey through the wilderness, was probably derived from the Egyptian worship of the Apis-bull.

The great series of figures of **Gods of Egypt**, in various materials, and of animals sacred to them, fill Wall-Cases 119-132. Those of wood and stone belonged to temples; those of bronze and silver were principally votive; and the small figures in gold and porcelain were placed as amulets on the dead. The names of the several gods will be found on the labels. They are arranged according to the chronological development of Egyptian worship, beginning with animal forms, and passing on to sun-worship, and to the cult of Osiris, the god of the dead.

In frames **F**, **G** is a coloured fac-simile of the illustrated Papyrus of the official Ani (see p. 44), about B.C. 1500. The text is a valuable copy of the Theban version of the **Book of the Dead**, a ritual containing services and directions for the burial and for the guidance of the departed. The pictures illustrate the progress of the dead man through his trial and transformations, etc., in the under-world, until he arrives at the Fields of the Blessed. They are fully described in the accompanying labels.

In Wall-Cases 97-110 are a series of **Head-rests**; **Sepulchral Tablets**; a fine series of **Portrait-figures**; **Models of Boats**, with their crews, which transport dead bodies from the eastern bank of the river Nile to the western bank, where nearly all the cemeteries were situated; **Models of Dwellings**, etc.

In Table-Case **A** are **Shoes and Sandals**, etc. In Table-Case **C** are **Writing-pallets** and implements and **writing materials** of the ancient Egyptians, etc. Pallets were made of wood, stone, ivory, etc., and had cavities for holding the different coloured inks. In the upper part of the Case are rough drafts of documents written on pieces of stone. In the Greek and Roman periods wooden tablets covered with wax, or painted white, were used for writing purposes. For common purposes, such as tax-receipts and memoranda, potsherds (*ostraka*) were used. Thousands of inscribed potsherds have been found.

Of the **Weapons** (Table-Case **B**), some belonged to kings of Egypt; and with regard to the **Artisans' Tools** and implements in Table-Case **K** and Wall-Cases 98-104, it will be noticed how similar in shape many of them are to modern tools; articles of every-day use being scarcely liable to change. Among the wooden implements in Table-Case **E** will be seen specimens of the curved throwing-stick, which was used in the same way as the Australian boomerang. Some of the sticks, or staves, are inscribed with the names and titles of their owners, and one or two with addresses in which the speaker begs the stick to support him in his old age.

A series of admirable **Paintings** from tombs, chiefly of the Eighteenth Dynasty, representing domestic and social scenes, etc., is arranged in the Cases **D** and **I**.



In the large Standard-Case **H** are choice **Figures** in metal and other materials, **Glass Vessels**, **Foods**, **Fruits**, and a **Wig** and the reed-case in which it was found. In Table-Case **L** are pre-dynastic and archaic **Weapons**, **Models**, etc.; and in **M** are **Flint Implements** of the Stone Ages.

#### FOURTH EGYPTIAN ROOM.

In this room are : a great series of **Vases** and other **Vessels** in alabaster, porphyry, porcelain and earthenware, and glass; **Portrait-figures**, **Scarabs**, **Amulets**, **Jewellery**, **Furniture**, **Domestic utensils**, and articles for amusement and for personal adornment.

In the Wall-Cases **137-142**, **194-204**, is a beautiful collection of vases, bowls, saucers, and other vessels, which were placed in the tombs to hold wine, oil, honey, sweetmeats, perfumes, and cosmetics for the dead. The most important bear the names of their owners, or the kings who reigned when they were made. Some are very ancient. The contents of some of them, when found, were still in a liquid condition.

The oldest specimens of the large series of Egyptian earthenware and porcelain, filling Wall-Cases **143-164**, on the left of the room, date back to **B.C. 2000**. Of many of the objects in porcelain, the modelling is very graceful, and the colours beautiful.

In Wall-case **175** are sun-dried **Bricks**, made of clay mixed with sand, broken pottery and straw. The most interesting are those bearing the names of **Thothmes I.**, **B.C. 1570**; **Thothmes III.**, **B.C. 1550**; **Thothmes IV.**, **B.C. 1533**; **Amenophis III.**, **B.C. 1450**; and **Rameses II.** (the Pharaoh who oppressed the Children of Israel), **B.C. 1333**.

In Cases **182-187** are **Toilet Articles** : Combs, tweezers, hair-pins; razors or scrapers; bronze mirrors and mirror cases; handles of fans; vessels or small boxes for holding antimony or bismuth for the eyelids, unguents, perfumes, etc. In cases **188-193** are **Furniture**, **Models**, and **Portrait-figures**; and in Standard-Case **L** are fine examples of **Furniture** and a **Toilet-box** of **B.C. 1500**.

In Standard-Case **A** are **Musical Instruments**, **Implements** for the **Toilet**, **Ivories**, etc.

In Standard-Case **C** is an interesting collection of **Toys**, including wooden dolls, animals, balls, draughtsmen, etc. On the floor of the case are models of a granary, with seven bins; of a house, with courtyard and staircase leading to a chamber on the roof, in which sits the owner, while his wife kneads bread in the courtyard below, etc. Case **H** contains an ancient **Chair** of **State** inlaid with silver.

Among the charms or amulets (Table-Cases **D-G**, **K**) which were placed on the bodies of the dead, the **Scarabs**, or beetles,

held an important place. In Table-Case **D** is a fine series, inscribed with the names and titles of the principal kings and queens of Egypt; B.C. 4400-250. The beetle was an emblem of the god Khepera, from whom sprang gods and men. Rā, the sun-god, who rose again daily, was, according to an Egyptian myth, a form of Khepera; and the burial of scarabs with mummies probably had reference to the resurrection of the dead. The large scarabs in Table-Case **I** are usually inscribed with a chapter of the Book of the Dead, in which the dead man prays: "May there be no witness against me; may the Powers not oppose me; may I not be rejected in the presence of the Guardian of the Scale."

Of the **Jewellery** in Table-Case **J**, it will be seen that some specimens are of thin metal and were evidently made only as funeral ornaments. On the other hand, the smaller rings, studs, flowers, etc., of gold and silver show the consummate skill of the Egyptian worker in precious metals. A very fine series of Necklaces is exhibited in Table-Cases **B**, **F**, and **J**.

Table-Case **N** contains **Gnostic Gems**, or engraved stones. The Gnostics were a Christian sect which arose in the second century. They flourished during the third, and were suppressed in the fourth or fifth century. Their founders were chiefly natives of Egypt or Syria, who, having adopted some Christian notions, blended therewith many obscure beliefs, which they derived from the older pagan religions. Their name ("Those who have the faculty of knowing"), which expressed a superiority of knowledge, was either assumed by them from pride, or was ironically bestowed upon them by their adversaries. The gems are engraved with magical sentences, and with figures of gods, demons, animals, etc.

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*[From the Fourth Egyptian Room the visitor passes into the Babylonian and Assyrian Room.]*

## BABYLONIAN AND ASSYRIAN ROOM.

Here are the antiquities from **Babylonia**, and the miscellaneous smaller antiquities from **Assyria**, including many objects of the later periods of Persian, Greek, Parthian, Roman and Sasanian dominion.

After the overthrow of the later Babylonian Empire by Cyrus, B.C. 539 (see above, p. 33), the Persian power held possession of the country until the conquest of Alexander, B.C. 330. In succession to the dominion of Alexander and the Macedonian dynasty which succeeded him, the Parthian empire was established about B.C. 147. This empire was in its turn overthrown by the Romans under Trajan and his successors, and was finally destroyed by Artaxerxes I., of the new Sasanian or native Persian dynasty, about A.D. 226.

The arrangement of the antiquities is, as far as possible, both national and chronological.

Near the Western doorway is a cast of a basalt stelè, or pillar, inscribed in the ancient Babylonian characters with the text of the Code of Laws of Khammurabi, a king of the first dynasty of Babylon, about B.C. 2200. On the upper part is a relief in which the king, standing in the traditional attitude of worship, is in the act of receiving the laws from Shamash, the Sun god. Below are twenty-eight columns of text. The stelè was set up in Babylon; but it was carried off by an Elamite king to Susa (*i.e.*, Shushan the palace, mentioned in Nehemiah I. 1), where it was recently excavated.

On the left, or Northern side of the room, in Wall-Cases 1-22, is a great series of inscribed **bricks** from the ruins of palaces and other buildings of Babylonian and Assyrian kings; **gate sockets** consisting of blocks of hard stone, which formed the pivots on which gates turned, and which are inscribed with the names and titles of kings and rulers; **boundary-stones**, on which are recorded grants of land, etc.; **memorial-tablets** set up in celebration of important events; and other inscribed antiquities. The inscriptions illustrate the development of cuneiform writing in early and late Babylonian, early and late Assyrian, Elamite, Vannic, old Persian, and Scythian characters, ranging from about **B.C. 4500 to B.C. 340**. The earliest examples are in a stage of development not far removed from picture-writing. The series closes with casts from cuneiform inscriptions in Persia, from which Sir Henry Rawlinson and other scholars found the key for the decipherment of the records of Babylonia and Assyria. An interesting object is a bronze step (No. 180), from an ancient temple at Borsippa, which bears the name and titles of **Nebuchadnezzar II., B.C. 605-561**.

On the right, or Southern side of the room, in Wall-Cases 23-44, is a large and varied collection of Babylonian, Assyrian, Vannic, Greek, Parthian, and Roman objects and vessels and figures, in bronze, alabaster, glass, terra-cotta, and other materials, dating from about **B.C. 1200** to the Christian Era.

The general arrangement of the antiquities in the Table-Cases is as follows:—In the upper parts of Table-Cases C, G, D, H, are



placed the chief historical records of the earlier and later Babylonian Empires, and of Assyria. In Table-Cases A, B, C (lower part), E, F, G (lower part), and in part of I, are series of tablets inscribed in cuneiform. In Table-Cases D (lower part), part of I, and J, are cylinder-seals and other engraved precious stones, etc.

Table-Case **C** (upper part). A series of memorial-tablets, bronze figures, clay cones, fragments of stone and alabaster vases, etc., inscribed in the **early Babylonian** character with votive and other texts, dating from about **B.C. 4500** to about **B.C. 626**. The earliest inscriptions are in the archaic semi-pictorial character. One of the most interesting objects is the tablet engraved with a scene representing the worship of the Sun-god in the Temple of Sippara (No. 94).

Table-Case **G** (upper part). Original documents recording **historical events** and building operations in Babylon and other cities during the reigns of the kings of the **later Babylonian Empire**; from about **B.C. 625** to about **B.C. 260**. Among them is the series of cylinders (Nos. 6-51) recording the building works of **Nebuchadnezzar II**. In Nos. 53-56, which are cylinders of Nabonidus (B.C. 555-538), the son of Nebuchadnezzar, is included a prayer on behalf of Nabonidus and his eldest son **Belshazzar**. No. 67 is a portion of a cylinder of **Cyrus**, B.C. 538-529, giving an account of his conquest of Babylonia and of the chief events of his reign there.

Table-Case **D** (upper part). Inscribed stone slabs, clay cylinders, etc., recording the **history of Assyria** from about **B.C. 2000** to **B.C. 681**, as contained in the accounts of the campaigns and building works of various kings.

Table-Case **H** (upper part). An important series of cylinders recording the **history of Assyria** from **B.C. 705** to about **B.C. 625**. Nos. 1-6 contain an account of the campaigns of **Sennacherib**, B.C. 705-681, including the siege of Jerusalem and the submission of **Hezekiah**, King of Judah. Other cylinders relate to the reigns of the two powerful kings **Esarhaddon** and **Ashur-bani-pal**.

Table-Case **A**. **Tablets** inscribed in the cuneiform character, from the sites of ancient cities in **Babylonia**, from about **B.C. 2300** to **B.C. 2000**. These tablets were found enclosed in cases or envelopes of clay (which are here exhibited side by side with them), and are on that account called "**case-tablets**." It was the practice to repeat the deed on the envelope, on which also seals were impressed. The deeds relate to the conveyance of property, legal and commercial transactions, and domestic matters.

Table-Case **B**. Two series of **Tablets** of the period of early kings of **Babylonia**, from about **B.C. 2300** to about **B.C. 2100**. Those of the first series (Nos. 1-35), circular in shape, contain surveys of lands in Southern Babylonia, drawn up for purposes of **taxation**. The second series (Nos. 36-105) consists of royal letters,

issued to officials of the cities of Larsam and Sippar, regarding details of administration.

**Table-Case C** (lower part). A series of large **Tablets** inscribed with accounts, statements of produce, lists of slaves, cattle and sheep, etc., in connection with the administration of public property and of the estates of the great temples of **Southern Babylonia**, about **B.C. 2400**.

**Table-case E**. A series of **Tablets** containing chronicles, lists of dynasties, conveyances of property, legal decisions, deeds of gift, marriage-contracts, and other domestic documents, in the reigns of early kings of **Babylonia**, from about **B.C. 2300** to **B.C. 2100**. Also a collection of **Tablets** connected with chronology, magic, divination, grammar, etc., of a later period.

**Table-case F**. **Tablets** containing correspondence of kings and governors of provinces and cities in **Western Asia** with **Amenophis III.** and **Amenophis IV.**, kings of Egypt, about **B.C. 1450** (see above, p. 23). They were found at **Tell-el-Amarna**, the site of the ancient capital of **Amenophis IV.**, whose mother was a Mesopotamian princess. The correspondence relates to treaties of alliance and marriage; and it also includes despatches from the local governors of cities in Syria (Tyre, Sidon, etc.) subject to the Egyptian king, on the rebellious state of the country, etc. Some of the tablets have endorsements in Egyptian.

**Table-Case G** (lower part). A large selection of legal and commercial **Tablets** of **Babylonia**, of the later period, from about **B.C. 675** to **B.C. 100**.

**Table-case I** (western side). **Babylonian Tablets**, containing hymns written in the Sumerian and Babylonian languages, religious ceremonies, omens and forecasts, and mathematical calculations and astronomical observations; also a series of late Babylonian Letters.

Under the sloping glasses of **Table-Case D** is arranged a series of hard stone **Cylinder-seals** used by the Babylonians for purposes of business or on solemn occasions. The hole pierced through the length of the seal would enable the owner to secure it by a string; and it might also be worn as an ornament or amulet, or talisman. The engraving in its simplest form consisted of a figure of the owner and his name, and perhaps that of his father; later were added the figure and name of the god whom he worshipped. In process of time the whole surface became filled up with figures of gods and mythical animals. Impressions of the seals here exhibited are shown in white plaster. Among them will be noticed one bearing the name of Darius.

In **Table-Cases I** and **J** is a large collection of engraved stones, cut into seals, finger-rings, etc., generally of a late period, and mostly inscribed in Pehlevi, a character thought to be derived from a Semitic alphabet, probably Syriac.

*[Returning to the Second Egyptian Room, and passing thence through the Southern doorway, and turning to the left, the visitor enters the North Gallery.]*

## NORTH GALLERY.

This Gallery is divided into five rooms, in which are exhibited **Cyprian, Phœnician** and other **Semitic** antiquities, and collections illustrating various **Religions**, chiefly those of the East.

### Room I.

*{ Temporarily closed. }*

### CYPRIAN ANTIQUITIES.

The geographical position of the Island of Cyprus has always made it a desirable possession, either as a trading station or as a military stronghold, to the nations whose shores are washed by the Eastern Mediterranean or who have interests to maintain in those regions. Lying at a convenient distance from the southern coast of Asia Minor and the long line of the coast of Syria and Phœnicia, and not too far from the mouth of the Nile, it formed, in ancient history, a strong outpost for the attack or defence of the neighbouring countries; while its central position and convenient harbours offered the best advantages for commerce. Cyprus, then, was occupied successively by various nations of the old world; Phœnicians, Assyrians, Egyptians, Greeks, Romans, have all held it in turn, and have all left traces of their occupation in the antiquities which have been discovered in the island.

The **Cyprian antiquities** exhibited are objects of native manufacture. The sculptures, though of no great artistic merit, are of interest as illustrations of the mingling of oriental and western ideas of art. (Purely Greek and Roman objects, which were only imported into the island, are incorporated with the antiquities of the Greek and Roman Department.) They are arranged as far as possible chronologically, and illustrate the archaic and Greek periods of Cyprian art from about **B.C. 650** to **150**. Among them are some good examples of bilingual inscriptions in Cyprian and Phœnician.

A series of small archaic sculptures and terracotta figures which exhibit Egyptian, Assyrian and Greek influence upon Cyprian art are placed in Wall-Case **13**; the sculptures in Wall-Cases **14-20** belong to the archaic period, about **B.C. 650-**



500; those in Wall-Cases 21-28 belong to the Greek period, about B.C. 500-150.

On the floor of the room stands a monument of alabaster, erected in honour of the god Eshmun; about B.C. 380.

## ROOM II.

[*Temporarily closed.*]

### SEMITIC ANTIQUITIES.

This room contains monuments from **Phœnicia** or the ancient **Canaan** (*i.e.*, the "lowland" Palestine), **Carthage**, and **Cyprus**; and from **Palmyra** and **Arabia**.

The tract of land occupied by the Phœnicians or Canaanites in very early times extended from Lebanon on the north to the Dead Sea on the south; and from the Mediterranean on the west to the River Jordan on the east. These ancient inhabitants were probably immigrants from the East. It is certain that they were settled on the little plain at the foot of the Lebanon mountains as early as the time of Abraham (*Gen. x. 19; xv. 21*). About B.C. 1300, the Israelites invaded the country and gradually drove the inhabitants from the interior, and confined them to the Mediterranean coast. This position, however, left them in command of the Eastern Mediterranean; and they were the great traders of the ancient world, to which they were known by the name of Phœnicians. Their chief cities were Tyre and Sidon, both being settlements of great antiquity.

Phœnician colonies were found in nearly all civilized countries of the ancient world, scattered through the islands of the Mediterranean and along its coasts. Their great city in the west, Carthage, *i.e.*, the "new city," is said to have been built about B.C. 1800. They traded with Egypt at a remote period. They had trading stations in Ethiopia and India. Their principal articles of merchandise consisted of glass, ivory, metal work, perfumes, wine, precious stones, purple and fine linen, and embroidery. Phœnician work in bronze and the precious metals was famous all over the world.

The Phœnician **Language** belongs to the Canaanitic group of the Semitic tongues, and is closely allied to the Hebrew. The oldest known inscription in Phœnician characters is that of Mesha, king of Moab, about B.C. 900; and that in the Siloam tunnel is most probably the next in point of antiquity, being of about B.C. 700.

The Phœnician **Alphabet** has been held to be derived from the Egyptian hieratic characters; and, as the alphabet of the great trading nation of the world, it was transmitted to other peoples. It thus became the mother-alphabet of the Greek and Latin, and eventually of the modern European alphabets.

The names of the **gods** most commonly found on the Phœnician monuments are Baal-Hammân, Taanith, Eshmun, Resef-Mikal, Melkarth, and Ashtoreth.

The chief objects of interest in this room are:—

Wall-Case 29. Cast of the Phœnician inscription from the **Moabite stone**, which was discovered in the land of Moab in 1868. It gives an account of the war of **Mesha, king of Moab**, against **Omri, Ahab**, and other kings of Israel about **B.C. 900**. After the death of Ahab, Mesha, who had agreed to pay to the king of Israel “an hundred thousand lambs, and an hundred thousand rams, with the wool” (2 *Kings* iii. 4), rebelled; and **Jehoram**, together with his allies, **Jehoshaphat**, king of Judah, and the king of Edom, marched against him. The Moabites were defeated and driven from city to city, until they came to Kir-hareseth (2 *Kings* iii. 25). Here Mesha sacrificed his eldest son, as an offering to his god Kemosh, upon the city wall, in sight of the invaders; and his army, inspired with fresh courage, drove back the victorious armies of the allied kings with great slaughter, there being “great indignation against Israel.”

Wall-Case 30. Cast of the **Phœnician inscription** of the **Pool of Siloam**, about **B.C. 700**. The inscription, which was cut on the wall of the conduit which fed the pool, states that the excavators began to work at the ends and met in the middle of the tunnel. When as yet the two bodies of miners were separated by a distance of three cubits, they heard each others’ voices; they hewed away “pickaxe against pickaxe,” and the waters flowed from the spring to the pool, a distance of one thousand two hundred cubits.

Wall-Cases 31–34. Votive Phœnician inscriptions from the site of ancient **Carthage**; casts of Libyan inscriptions; cast of an inscription in Hebrew, from the so-called “Tomb of St. James,” in the valley of Jehoshaphat, probably of about the year **A.D. 300**, and perhaps, the oldest Hebrew inscription in the square character.

Wall-Cases 35–43. An important series of tombstones, from **Carthage**, sculptured with figures of deities and mythological symbols; a few bear inscriptions.

Wall-Cases 44–46. Busts of officials of **Palmyra**, and of members of their families. **Palmyra**, an important city of Syria, lying to the north-east of Damascus, was the ancient **Tadmor** built by King Solomon (1 *Kings* ix. 18). The busts represent persons living in the period of the Roman Empire, about **B.C. 200–**

**A.D. 200.** They are specially of value on account of the minuteness with which the personal ornaments and details of dress are sculptured.

Wall-Cases **47-50.** Himyaritic inscriptions. They were brought from the ancient kingdom of Saba (which Arabic writers call the kingdom of Himyar, after the name of a dynasty which succeeded about A.D. 24), and from Yemen, in Arabia.

Wall-Cases **51-54.** Tombstones inscribed in the Cufic character of Arabic, from Egypt; of the first six centuries of the Hijra, beginning in A.D. 622.

### ROOMS III.—V.

#### COLLECTIONS ILLUSTRATING RELIGIONS.

In these rooms have been brought together a number of objects illustrating **Religions** chiefly of the East. They consist generally of figures of saints and deities, architectural sculptures, shrines, emblems; and of various implements, dresses, etc., employed in the ceremonies of the different creeds.

#### ROOM III.

##### BUDDHISM.

The collections in this room illustrate fairly the various phases of the **Buddhist Religion** as it has existed in times past, or still exists, in various countries.

Buddhism owes its origin to the Sakya Muni, otherwise Gautama Buddha, an Indian prince, who lived in the fifth century B.C. The only son of a king, he abandoned his state to become an ascetic, and, dissenting from Brahmanism, the old national religion of India, he founded Buddhism, which has still very numerous followers, believed to outnumber all other creeds except Christianity. None, however, remain in India, whence it was driven out about the twelfth century by the prevalence of other creeds, principally Brahmanism and Mahommedanism. It exists, however, in Ceylon; and it spread to Burmah and Siam, to Nepal, Tibet, China, and Japan.

The leading feature of pure Buddhism is the obliteration of the individual self of man. Misery always accompanies existence, and all existence comes from passion or desire; by the awakening of the heart, impure desires, revengeful



feelings, ignorance, and unkindliness must be purged away, until, after passing through successive states of purer and purer existence the Buddhist attains *Nirvana*, a state of everlasting peaceful rest which releases him from the necessity of further individual existence. Buddha dissented from the creed of Brahmanism in denying the existence of the soul; he allowed only certain intellectual faculties which perished with the body; and the ultimate extinction for which man was to strive was to be attained, not by penances and sacrificial worship, but simply by practising virtue.

The oldest Buddhist remains in the collection are chiefly from Northern India, and are in Wall-Cases 59-76 and Central-Cases A, B, F, G. Many of the sculptures show traces of classical art, derived probably from the Greek kingdom of Bactria, founded by the successors of Alexander the Great, but also doubtless from Roman captives. Their date is about the first century of our era. The more recent Buddhist sculptures from India are in Wall-Cases 44, 45. In Wall-Cases 46-55 is a collection of metal-work, carvings, costumes, etc., obtained during the expedition to Lhasa in 1904. In the upper part of Wall-Cases 56-58 are specimens from Ceylon, where Buddhism still survives. It will be seen that the images are mostly representations of Buddha. These were not originally intended to be worshipped as idols, but were to serve merely as ideal likenesses to assist worshippers, who contemplated them, in their prayers and meditations. In course of time, however, in certain countries and districts, with the degradation and degeneration of Buddhist worship, the figures have come to be regarded as idols. There are also a number of *dagobas* or reliquaries in the form of domed buildings, intended to hold sacred relics.

In the course of its dissemination through the East, Buddhism has naturally incorporated ideas from local creeds and superstitions, and, as was to be expected, local deities have been promoted to a share in its system. While in Burmah and Siam (Wall-Cases 28-43), countries lying close to India, Buddhism is but little corrupted; in China (23-27) and in Japan (1-18) it is much mixed with the native local creeds. The Buddhism of Tibet (19-22) under the Grand Lama has been much corrupted by importations from the Brahmanism of India. Among the smaller Tibetan objects in Table-Case D are specimens of the well-known prayer-mills, or revolving cylinders containing sacred texts, the revolutions of which count for prayers.

At the east end of the room is Case E, containing a curious apparatus, used by the Shingon sect of Japan in exorcising demons, and on a plinth, near, is a fine set of Chinese altar vases in bronze.

## ROOM IV.

## BRAHMANISM AND OTHER EASTERN RELIGIONS.

**Brahmanism** is the religious system originated by the Brahmans, the priestly caste of the Hindoos. Hindoo worship was originally a nature-worship in which the striking phenomena of nature were regarded as conscious beings and were classified as deities of the earth, of the air, and of the sky. Each division having its recognized leading god, the idea of a supreme independent Power, superior to all and creator of all, was the natural consequence. This Power was *Brahma*, the spiritual principle, the all-pervading Eternal Soul, manifested in the numberless individual existences of animate nature. Union with *Brahma* was the goal of supreme bliss, to be attained by subjection of the passions, pure life, and contemplation and knowledge of the deity. The soul of the devout worshipper was absorbed after death into the Eternal Soul *Brahma*.

The gods of the Hindoo pantheon were thirty-three in number, eleven in each of the three classes named above : *Agni* (fire), presiding over the gods in the earth ; *Indra* (sky), or *Vayu* (wind), over those in the air ; and *Surya* (sun), over those in the sky. This system was amplified by the various impersonations and incarnations (*avatars*) of individual deities, by their corresponding female forms, and by the incorporation of local deities, whom the priesthood found it necessary to add to the system, in order to keep a hold on the people. There are in India several sects, but they may be classed as the **Vaishnavas**, who worship Vishnu (the maintainer of the Universe) ; the **Saivas**, who worship Siva (the male principle in creation) ; the **Saktas**, who worship Devi (the Sakti or consort of Siva) ; the **Sawras**, who worship Surya (the Sun-god) ; and the **Ganapatyas**, who worship Ganapati or Ganesa (the god of wisdom and of the minor gods). The figures of the same deities vary considerably in their forms, and also in their names at different places.

In the Wall-Cases 1-24, which illustrate Brahmanism in India, will be seen, among others, images of Brahma, Surya, Agni, Vishnu and his incarnations Krishna and Rama ; Lakshmi (beauty, fortune), the consort of Vishnu ; Siva ; Parvati, Durga, Kali, and Mahakali, varieties of the goddess Devi ; the elephant-headed Ganesa ; Jaganath, a form of Vishnu ; Kartikeya, the War-god ; Hanuman, the Ape-god, etc.

In an upright case at one end of the room is a model of a car or moveable temple from the Carnatic, probably for Vishnu.

The Wall-Cases 25-29 contain images and other objects from Java, some of which are clearly representations of Buddha, while others are Brahman; and in the upper part of Wall-Case 30 should be noticed two wooden figures of Siva and Râma, from Bali, the only island of the Asiatic Archipelago where Brahmanism prevails.

The religion of the **Sikhs**, which is practised in the Panjab, is a purified form of Brahmanism, and was founded by the *guru* or teacher Nanak, who was born in 1469, and obtained many adherents. The word Sikh means "disciple." There are no images, but the sacred book, the *Adi Granth*, is the principal object of worship. A version of it is exhibited in a standard case, on a low lectern, and surrounded by various appliances for the use of the priest; the canopy overhead is the outer wrapper of the book.

The Wall-Cases 30-48 illustrate various Eastern religions. In the lower part of 30-46 are sacred images of the Indian sect of **Jains** who worship certain saints or *Jinas*. Above are small collections of objects used in their ritual by the **Jews** and by the **Mahommedans**. To the right are others illustrating **Shintoism**, the ancient religion of Japan, including the curious *Goheis*, sacred symbols formed of sticks with streamers of cut paper; the philosophical creeds of China, viz., **Taoism**, in which the objects of worship are chiefly human beings who have attained immortality, and **Confucianism**, founded by the sage Confucius, the state religion of China, chiefly connected with the worship of ancestors, who are commemorated by "tablets" (Case 44); and **Shamanism**, a superstition of some of the wilder tribes of Central and Northern Asia, dealing with evil spirits.

## Room V.

### CHRISTIANITY.

The collections in this room, in illustration of Western Christianity, are confined to **Early Christian Antiquities**, partly of Roman origin, which include various objects in silver and other metals, ivory carvings, lamps in bronze and terracotta, etc. These are placed in the Cases on the left, which also contain Byzantine antiquities. Among the smaller objects in Table-Case A are gems and specimens of glass from the Catacombs of Rome. In the Cases on the right are various objects illustrating the Christian worship of the Greek Church, of the Church of Abyssinia, and of the Coptic Church of Egypt.

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[Retracing his steps through the North Gallery to the landing of the North-West Staircase, and then turning to the left, the visitor enters the Vase Rooms of the Department of Greek and Roman Antiquities.]



## GREEK AND ROMAN ANTIQUITIES.

The smaller **Greek and Roman antiquities** occupy the series of rooms which form the Western Gallery of the Upper Floor, viz., the four Vase Rooms, the Bronze Room, the Italic Room, and the Room of Greek and Roman Life; and two rooms on the Southern side, the Room of Gold Ornaments and Gems, and the Room of Terracottas.

### VASE ROOMS.

The decorated and painted vases exhibited in these rooms have been found in the course of excavations in Athens and other centres of Greece, but mostly in those islands and shores of the Mediterranean which were taken possession of by Greek Colonists. In addition, a very large number of vases were imported into Italy from Greece, or from Greek colonies, by the Etruscans—a people whose art was deeply influenced by that of Greece in the sixth and fifth centuries B.C. From the circumstance that Etruria was the first country in which vases of this kind were discovered in striking abundance, the name “Etruscan vases” came to be wrongly attached to the whole class. The true name for them is **Greek vases**. Very few can be strictly called Etruscan.

The shapes of the vases vary considerably in the different periods of the art; but the following are the principal ones:—



Amphora.



Hydria.



Crater.



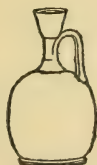
Lebes.



Oinochoë.



Lekythos.



Aryballos.



Cantharos.



Kylix.

The **Amphora** was used for carrying wine; the **Hydria** for carrying water; the **Crater** for mixing wine and water; the **Lebes** was a round bowl on a stand; the **Oinochoë** was used for pouring wine; the **Lekythos** for pouring oil; the **Aryballos** to contain thick liquid perfumes or oil; the **Cantharos** and the **Kylix** for drinking wine.

As a rule, the Greek vases have been found in tombs, and it may fairly be assumed that most of them were made for funereal purposes; but in certain instances—as for example when we find the prize vases of athletic games buried with the ashes of their owners—they were clearly not originally intended for the service of the dead. On the other hand, vases are frequently found on the sites of temples, with inscriptions painted or engraved on them showing that they were dedications to the deity. No doubt some of these vases may have been used in the service of the gods.

### FIRST VASE ROOM.

The First Vase Room is devoted to the origins of civilization on those shores of the Eastern half of the Mediterranean which were subsequently the seats of Greek culture of historical times.

The history of the development of **Greek pottery** is clear in its stages between the **seventh** and the **third centuries B.C.**, at which latter date the art practically died out. But for the period before the seventh century our information is imperfect, and rests mainly on evidence derived from specimens found on very ancient sites.

The most primitive class here represented belongs to a late stage of the Neolithic period; it is hand-made, of rude construction, in which natural forms, such as shells, gourds, baskets, etc., are sometimes imitated; and it is decorated with simple tints or line patterns scratched on the clay when moist, and sometimes filled in with white. See Wall-Cases **1-4**. Examples from Cyprus covering the whole of the Bronze age period are shown in Cases **5-13**.

Recent important discoveries in **Crete** have revealed a previously unknown culture which extended from Neolithic times onwards, and died out towards 1000 B.C. It is represented in this room by the examples of pottery, and casts of carved stone objects, etc., in Case **A**, by a series of objects in Case **B**, by the large hand-made jar from Cnossos on Pedestal **1**, and by the tubs, chests, etc., over Wall-Cases **1, 6, 10, 14, 19, 33**. The Cretan pottery of the best time is of vivid and varied colouring, and the pottery is often very highly finished. In its later stages the designs, painted often in monochrome, become more naturalistic, being borrowed from vegetable forms, which are rendered with a keen sense of decorative fitness.

The remainder of the East side of the room, Wall-Cases **14-32**, part of Case **B**, and Case **C** are devoted to the so-called **Mycenaean** culture, which is now seen to have been closely connected with that of Crete. The whole group of antiquities is named after the ancient site of Mycenæ, where specimens of it first

attracted attention. It is found among the southern islands, as well as in parts of the mainland of Greece. The pottery is generally painted in a fine black or brown varnish colour on a pale ground, and the designs include naturalistic renderings of marine and vegetable forms, as well as linear patterns and spirals.

The large Standing-Case **C**, together with a part of Case **B**, and Wall-Cases **14–21** contain a rich collection of Mycenaean wares from various sites in Cyprus—especially from Enkomi, the modern name of a site near the ancient Salamis in Cyprus.

Another important series of Mycenaean pottery and other antiquities, from Ialysos in Rhodes, is in Wall-Cases **22–29** and in part of Table-Case **B**. Wall-Cases **30–32** contain examples of wares of the Mycenaean group from other Greek sites. A group of copies in electrotype from some of the most famous Mycenaean antiquities (now in the National Museum at Athens) is shown in Table-Case **B**.

A large part of the West side of the room is devoted to the so-called **geometric** wares, which are intermediate in period between the Mycenaean wares, and the pottery (in the Second Vase Room) having a distinctive Greek character. Among the geometric wares, one of the principal groups is that which is called **Dipylon** or **Geometrical ware**, many examples of it having been found near the Dipylon gate at Athens. Here we have geometric patterns of straight and curved lines as the prominent feature of decoration; and gradually rude figures of men and animals are introduced, in contrast to the marine decoration of the Mycenæ ware. Examples of the Dipylon ware are in Wall-Cases **33–39**. Wall-Cases **40–43** are examples of archaic pottery from various sites. Cases **44–53** contain the geometric wares of Cyprus, in which island the style lived on to comparatively late times. In Wall-Cases **56–58** will be found vases ornamented with bands of **raised patterns**, such as would be produced by rolling an engraved cylinder, like those of Assyria, on soft clay.

With the seventh century came a closer **connection with the East**, as Greek colonies established themselves on the shores of the Mediterranean. The influence of imported oriental embroidery, stamped metal, faïence ornaments, and engraved cylinders is most marked. But these new developments are best studied in the vases exhibited in the adjoining room. The two large sarcophagi on the floor and those in Cases **59–61** are shown here, for reasons of space, but belong rather to the groups just mentioned. Case **E** and Wall-Cases **62–64** contain Oriental faïence ware, some found with the Mycenaean vases in Cyprus, the rest at Cameiros in Rhodes and belonging to a later period.



## SECOND VASE ROOM.

The collections in this Room illustrate the early progress of the pottery of historical Greece. The wares of Corinth, Rhodes, and other early groups occupy the wall-cases at the North end of the room, with Table-Case **L**, while the remainder is reserved for the **black-figure** vases of Athens. In the former groups we may trace the development of early Greek vase-painting, largely under the new oriental influences, which act equally, yet with somewhat different effect, on the two chief centres of manufacture in the seventh century B.C., Corinth and the Ionian colonies of Asia Minor. The vases are arranged accordingly, **Corinthian** on the East side of the room (Cases 1-17), **Ionian** on the West (Cases 52-64).

The figures on the vases are now arranged in **continuous friezes** or bands, and the forms of the vases are shorter and rounder. If we examine the series of vases in Wall-Cases 7-13, we find the animal decoration becoming very prominent and the linear patterns gradually disappearing; and in place of the latter a new form of decoration also comes up in the form of **rosettes**, which mark the style of **Corinth**. Here too we see the development of a principal frieze, and the introduction of human forms. From the frieze grew the subject-scene, which is the leading decoration of the vases of the following periods.

The same tendencies may be observed in the plates and jugs from Rhodes (Table-Case **L** and Wall-Cases 62-64) and the pottery from Naucratis in Wall-Cases 56-60, as also in the three sarcophagi in the First Room (Cases 59-61). A fourth sarcophagus, of very large dimensions, occupying two cases on the floor of that room, was found at Clazomenæ in Asia Minor, and is decorated with battle scenes, funeral games, etc.

In the Athenian vases exhibited in the remaining cases of the Second Room, a great advance is at once evident. Instead of the prevalence of light colour for the body of the vase, a taste for a highly-polished **brown or red glaze** asserts itself, and on this ground the **figures** of the designs are painted in **black**—with the exception that white is also used for the flesh of female figures, and purple for details. The general effect of the designs is that of silhouettes. By degrees the black used in the designs invades other parts of the vase, until at length it covers the body, with the exception of square panels of red which are left as a background to the designs. In these vases the principal designs filling only a limited space, and not being adapted to amplification, simple black was employed, instead of further decoration, to cover the naked spaces.

The transition from the earlier light-coloured ground has already been followed in the specimens at the North end of the room; and the two main divisions of red-body vases and black-body vases are respectively arranged on the left and the right sides of the room.

The subjects of the designs on the vases in this room and in the Third Room are largely derived from the myths of the gods and heroes.

### THIRD VASE ROOM.

Now an apparently abrupt change takes place: from black figures on a red ground to red figures on a black ground. The design no longer consists of a series of black silhouettes, but of figures drawn in on the natural red ground of the vase, and thrown up by black glaze with which all the space surrounding them is covered. This change is, in fact, only the result of the invasion of the body of the vase by the black colouring, as has been described above, carried to an extreme: the black gradually covering everything but the actual design, the artist had to leave his figures in the red of the material. The best examples of Greek vase painting—severe and pure in the drawing and very simple in the composition of the designs—occur at this stage, the period covered being about **B.C. 500 to B.C. 400**. Among them, in Table-cases **A, B, D, E**, a very fine series is formed by the *kylikes*, or broad and shallow wine cups, many of which are signed by the artists who produced them. The principal decoration is on the underside of the cups, on which account they are turned over in the Table-Cases.

Contemporary with the red-figure style was that of the *Athenian lekythi*, or oil-jars, on which designs, appropriate to the funeral ceremonies, for which these vases were made, are drawn in outline on a prepared white ground, the draperies being occasionally filled in with colour. They are arranged in and upon Table-Case **F**. In some instances the sentiment is finely expressed, and the drawing very delicate. At Athens was practised also a very delicate style of vase-painting on a white ground, which is exemplified by three cups in the centre Case **C** and two on Case **F**.

In this room also will be found examples of moulding in human and animal shapes. In Wall-Cases **43–44** are *rhytons* (drinking horns) of this class. On Pedestal **2** is a *rhyton* in the form of a seated Sphinx, remarkable for vigour of invention and harmonious colouring.

In Wall-Cases **17–24** are vases of black moulded ware from Italy, remarkable for elegance of shape and richness of gilt ornament. In this class the influence of vases in metal is easily perceptible.

### FOURTH VASE ROOM.

This room contains the later examples of vases of the red-figure style from about **B.C. 400 to B.C. 200**. Carelessness in drawing and the common use of white for decoration mark the period. The myths of the gods and heroes now give place in some measure to scenes connected directly with funeral rites, or with banquets and ordinary life, and not unfrequently with the comic stage.

Wall-Cases 1-13 and 60-72, and the upright cases **A** and **F**, contain some of the earlier and more refined examples of this period; Wall-Cases 14-29 and 44-59 contain the more florid examples.

No more interesting examples of vase painting, as it was practised during the fourth century B.C., are to be found than the **Panathenaic amphorae**, the prizes won at the games in Athens, which are placed on pedestals or table-cases chiefly on the left side of the room. On one side of the vase the design is always a figure of **Athenè** (**Minerva**), drawn in what is called an archaistic manner, imitative of true archaic drawing; but on the other side of the vase the artist was free to design in the manner natural to him and his day. Still, conservatively following the ancient style, he painted his figures in black on a red ground.

Several large **Crateres** (mixing vessels), very elaborately ornamented, will be seen in this room, chiefly disposed on pedestals on the right hand side.

A series of vases will be seen in Wall-Cases 32-36, illustrating one of the latest methods of decoration, in which the designs are painted on the black glaze of the vase in white, or in white and purple. With them are occasionally associated reliefs, moulded separately and attached to the vases. From this the next step was to vases with no other decoration but moulded reliefs; see Table Cases **B** and **E**.

## BRONZE ROOM.

Bronze, as we know from existing examples, supplied a favourite material for artistic productions in the ancient world. The beauty of its colour and its durability naturally recommended its employment; but its value as a metal in times of war or emergency has also been the cause of the destruction of countless works of art. Although bronze statues of life size, and over it, were sculptured in great numbers in Greece, hardly one of them has been preserved entire.

The **Bronzes** here exhibited have either been found in tombs, or they are the survivals of religious and ordinary life among the Greeks and Romans. Those that have been obtained from tombs are usually armour, weapons, vases, mirrors, caskets, and personal ornaments, such as brooches and armlets. The bronze of some of the vases is so extremely thin that they must have been made only for show at funeral ceremonies. Bronze armour and weapons were dedicated in temples to commemorate victories; and on less important occasions vases and works in bronze of various kinds were similarly dedicated. But few examples survive.

A considerable part of the Museum collection consists of statuettes. From Greece they are comparatively rare. From Rome and the Roman Empire they abound. In Roman houses they were frequently placed in small shrines. As already stated, large statues have rarely survived; but several heads of artistic



merit, which have evidently been broken from such statues, will be seen in this room. Bronze sculpture in relief was much practised in Greece, and apparently also in Etruria. The best examples belong to the early part of the fourth century B.C.; and the collection is particularly rich in them. These reliefs are sometimes cast from moulds and sometimes beaten up with great skill. Engraved designs in bronze occur more frequently in Etruria than in Greece, and are found on caskets and mirrors.

In this room are exhibited the works of art in bronze of the Greeks, Etruscans, and Romans. The implements and other objects connected with the life of these nations are shown in the adjoining room.

Among the larger sculptures in bronze, the following should be especially noticed:—

The head of a goddess, identified as Aphroditè (Venus), sculptured in a large commanding style, one of the most beautiful examples of Greek work in bronze, of the fourth century B.C.

The right leg of a heroic statue wearing a greave, a fine fragment of early fifth-century sculpture (in Case B).

A statue of Apollo of comparatively late date, about 100 B.C.

Among the heads, the most noteworthy are a very beautiful winged head, thought to represent Hypnos, the god of Sleep (the wings being those of the night-owl, which flies noiselessly), a life-sized head of an aged Greek poet; and a portrait-head of an African, very realistic in style.

Among the larger statuettes the most remarkable are the satyr Marsyas, represented as starting back in surprise, and a seated Greek philosopher.

In the four turret-cases are selected vases, mostly of archaic work, of the sixth and fifth centuries B.C., with decoration either modelled or engraved. Among the selected statuettes may be noticed (on the upper part of Case A) a beautiful female figure with diamond eyes and drapery inlaid with silver.

A group of statuettes of the fourth century B.C. from Paramythia in Epirus should also be observed (Cases 48–49).

In Table Case E is a series of Greek mirror-cases; and in Case A, ornamental pieces from vases, and other fragments, either worked in relief or engraved in the finest style, generally of the fifth and fourth centuries B.C.

Especially noteworthy are a pair of shoulder plates from a cuirass with beaten-out reliefs, representing combats of Greeks and Amazons, and known as the **Siris bronzes**; and a relief (Case 48) with Aphroditè and Anchises seated on Mount Ida. This was found at Paramythia with the group of statuettes mentioned above, but has only lately been acquired.

Among the miscellaneous portions of the collection may be noticed, in Wall Cases 1–11, a collection of vases in bronze, distinguished for the variety and grace of their forms.

## ITALIC ROOM AND ROOM OF GREEK AND ROMAN LIFE.

On entering from the Bronze Room, the visitor will find the first division of the Room, both to right and left, devoted to the early antiquities of Italy. On the right are the remains in pottery and bronze work of a primitive Italian culture. These include some singular models of figures ploughing, etc., and an urn used for burials, in the form of a primitive hut.

On the left are objects from Etruria of a distinctively Etruscan character. The **Etruscans**, or, as they called themselves, *Rasena*, are best known in ancient history for their wars with Rome. Their territory lay close to that of Rome, and they had existed as a considerable power when that of Rome was in its infancy. As Rome gathered strength, wars with Etruria ensued, ending early in the third century B.C. in its conquest.

The Etruscans were skilful builders, and their power is still shown in the remains of their massive city walls, and in their tombs. But they have left no literature. Their extant inscriptions record little except names, and the nature of the language is still undetermined, though the alphabet employed is a slightly variant form of Greek. As a nation they possessed great manual skill in the working of bronze and gold, and in gem engraving, and working in terracotta. The whole however of their designs and the greater part of their mythology was obtained by borrowing from the Greeks. The greater part of their painted pottery and much of their bronze work was also obtained by importation.

An interesting group of Etruscan remains is here collected together, being the contents of the **Polledrara Tomb** near Vulci. The date of the tomb can be determined as not earlier than the Egyptian King Psammetichus I., B.C. 656-611, whose name appears on a porcelain scarab found in the tomb. The collection includes a primitive female statue in stone, and another in beaten bronze. The bronze vases could never have been used except for ceremonies connected with the graves, so thin and slight is the metal. It may be supposed that most of the bronze work was produced in Etruria, but this was probably not the case with the other objects, such as the porcelain scarab, the vases in porcelain, alabaster and marble, ostrich eggs with engraved and painted designs; and terracotta figures. They were perhaps the production of foreign settlers in Egypt—either Phœnicians, or Greeks.

The central division of the room is devoted to a collection of objects grouped to illustrate the **Daily Life** of the Greeks and Romans. They are, therefore, arranged according to their purpose, and not as in other sections of the Department, according to material and date of origin.

In the right half of the room are collections of **Ancient Arms**

**and Armour.** Among them is a helmet dedicated at Olympia by Hiero I., of Syracuse, as part of a trophy for his victory over the Etruscans, B.C. 474. In the table-case ancient weapons of offence are arranged in chronological order. They begin with the early bronze daggers of the Greek Islands and the bronze swords of the Mycenæan age. The introduction of iron is illustrated by an interesting sword from Enkomi, in Cyprus. Italian arms are represented by a long series of spear-heads and daggers, which belong for the most part to the end of the bronze age. A few iron weapons of the Romans are also shown, among which the so-called sword of Tiberius, with its richly decorated bronze sheath, is the most important. Groups of objects are also shown which are connected with the **Theatre and Sport**, and with **Religion and Superstition**. Among the latter are a series of votive reliefs offered to deities. A curious series from the Pnyx at Athens contains representations of portions of the human body, such as may still be seen in the churches of Southern Europe. There is also a collection of thin sheets of lead, inscribed with imprecations, or forms of sorcery, which were dedicated for purposes of secret revenge, etc. In the left half of the room are further groups of objects illustrating Daily Life. The subjects illustrated include **Domestic Life**; **the Bath and Water Supply** (among the objects connected with the latter are two curious double-action pumps); **Agriculture and Trade**. The latter group contains a collection of steelyards, scales and weights.

In the table-cases are groups of children's toys, and of objects connected with the toilet, such as unguent boxes, chalk, rouges, hairpins, needles, and other domestic implements. Among the articles of toilet a large space is taken up by the collection of *fibulæ* or brooches, which were used to fasten the garments of both men and women. Introduced in Greece at the close of the Mycenæan age, and even earlier in Italy, *fibulæ* can be arranged in an orderly succession of types from about 1500-1000 B.C. to the end of the Roman Empire. This classification has been of great service in questions of chronology, but the different types have sometimes been dated with a precision which is not justified by our present knowledge.

In the group illustrating **Reading and Writing** are:—a writing board with four lines of the Iliad; an alphabetical Greek syllabary, for teaching or practising reading; and wax tablets, with school exercises.

The third or South division of the room contains a series of terracotta panels, of the Roman period, with designs in relief of considerable interest and beauty; also the collection of carved ivory and amber.

Some wall cases on the left of the door leading to the Room of Terracottas are used for the exhibition of recent accessions to the collections of the Department.



## COINS AND MEDALS.

In the western central bay of the Room of Greek and Roman Life are four standard cases bearing eight frames, seven of which are filled with a selection of **Greek coins**, with some of those of the nations in close relations with the Greeks, arranged in such a manner as to afford a view, at once historical and geographical, of the coinage of the ancient world, from the invention of the art of coining money early in the seventh century B.C. down to the Christian Era. The eighth frame contains a selection of **Biblical coins** and other ancient coins of special interest illustrating portraiture.

The cases of **Greek coins** are divided *vertically* into seven **historical compartments**, representing seven periods; and each compartment is divided *horizontally* into three **geographical sections**.

In common with other remains of archaic art, the coins of the Archaic Period, B.C. 700–480 (Frame **I.**) are characterised by extreme rudeness in the forms and by vigour and force in the actions; and, later, by a gradual development into more clearly defined forms, but still with angularity and stiffness. The earliest known coins date from about B.C. 700, and were struck in Lydia, or Ionia, in Asia Minor.

In the period of Transitional and Early Fine Art, B.C. 480–400 (Frame **II.**), the devices are worked with more delicacy and with a true understanding of the anatomy of the human body. The coinage of Elis, Crete, and Sicily may be specially noticed. In the Finest Period of Art, B.C. 400–336 (Frame **III.**), Greek coins reach the highest point of excellence, both in design and execution. The coins of Clazomenæ, the Macedonian series, and the coins of Syracuse and of other cities of Sicily are of great merit. The Period of Late Fine Art, B.C. 336–280 (Frame **IV.**), in which the coinage of Alexander the Great holds the first place, is marked by a very general cessation of the issue of money by independent states. True portraits now begin to make their appearance. The head on the coin of Lysimachus (No. 20) is believed to be an actual portrait of Alexander. The Period of the Decline of Art begins B.C. 280, and may be followed in Frames **V.–VII.** At first the coinage throughout Asia is almost exclusively regal, even independent states issuing their coins in the name of Alexander and with the types of his money. But after the defeat of Antiochus the Great, King of Syria, by the Romans, B.C. 190, many cities in Western Asia regained their freedom and their right of coining money. In the coins of the last century B.C. can be traced the rapid extension of the Roman Power. The upper portion of Frame **VIII.** contains a series of coins illustrative of **Greek portraiture**. The lower portion is filled with a selection of **coins illustrating the Bible**. Passing through an iron gate into the **Department of Coins**

and **Medals** the visitor will find at the entrance a case containing a selection of the more important recent acquisitions.

In the Corridor itself, in Standard-Cases placed at right-angles to the windows, is arranged an extensive series of **Anglo-Saxon, English, Scottish, and Irish coins** in gold, silver, and copper. This selection has been made for the purpose of showing the growth and development of the coinage of the British Isles from the seventh century to the present time. (Specimens of earlier British coins will be found with the Greek series, described above, Frame VII., row 9, Nos. 5-9.) The arrangement throughout is strictly chronological, and in the case of the Anglo-Saxon series the coinage of each kingdom is classed separately, commencing with that of Mercia and concluding with that of Wessex, which in course of time became the money of all England. The coinage of each reign is divided into its various issues.

On the left in the Frames against the wall is a series of **Roman Coins** from the earliest times down to the fall of Constantinople, in 1453. This is followed by a selection of **Indian and Mahomedan Coins**.

In the first eight sloping cases is a selection of **Medals** illustrating **English History** from the reign of Edward IV. to the end of the eighteenth century. The next case contains **War-Medals**. Then follows a series of **Italian Medals** from the fifteenth century downwards, which is continued from left to right along the north wall, the third case here containing medals issued by the Popes. Between the first and second windows are placed **Medals** illustrating **French History**; between the second and third, **German Medals**, and between the third and fourth, **Dutch Medals** and a series of portraits of distinguished persons of various nationalities.

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*[The door-way in the South wall of the Room of Greek and Roman Life leads to the Room of Gold Ornaments and Gems.]*

## ROOM OF GOLD ORNAMENTS AND GEMS.

In this room and its vestibule are the larger part of the works of art in precious materials belonging to the Departments of Greek and Roman Antiquities, and of British and Mediæval Antiquities.

The Cases in the vestibule contain jewellery bequeathed by Sir A. Wollaston Franks, K.C.B. On the west side are exhibited the Treasure of the Oxus (about B.C. 300), Greek, and Romano-Egyptian jewellery (about B.C. 200 to A.D. 200); and European and Oriental jewellery of later date; on the opposite side is a remarkable collection of finger-rings of all periods. In a small Case are Roman silver rings, brooches, and horse trappings, on one of which is the name of the elder Pliny. On the

walls are mural paintings, mostly from Herculaneum, Pompeii, and Boscoreale.

The general arrangement of the room is as follows. A series of Wall-Cases, bearing the letters **A-P**, occupy three sides of the room; on the floor is a range of show-tables forming three sides of a square, and marked **T**, **U**, and **W**, each divided into separate compartments; and in the middle is a large standard Case **X**. Beside the windows are three upright Cases **Q-S**.

#### GOLD ORNAMENTS AND JEWELLERY.

Ancient and classical gold ornaments and jewellery are in Wall-Cases **A** to **H**, Table-Case **T** (on the right), and the three Window-Cases; those of other periods are in Wall-Cases **J** to **P**, and Table-Case **W** (on the left).

The oldest examples of Greek goldsmiths' work are displayed in the three Window-Cases containing objects from Enkomi, in Cyprus, and in Table-Case **T** (compartments 1, 2, 37, 38); the latter were all found together in a tomb in one of the Greek islands. These ornaments belong to the end of the Mycenæan period (not later than the 9th cent. B.C.), and in several instances they reflect the influence of Egyptian art. In compartments 4, 5, 34, 35, are ornaments of a somewhat later period from Rhodes, etc., several of which show a marked oriental influence. On Case **U** is placed a remarkable ivory draught box from Enkomi.

In Wall-Case **A** are early objects of Phœnician character, chiefly from Sardinia and Cyprus. These are followed by Etruscan, Greek, and Roman jewellery, Cases **C-H**, in a general chronological arrangement, in which the superiority of Greek work is conspicuous. Starting with the archaic Etruscan ornaments, 7th-6th century B.C. in Case **C**, we have here the most favourable specimens of the jeweller's art as executed in Italy. Copying his Greek models with taste, the early Etruscan workman excelled in a process of ornamentation whereby minute globules of gold were applied to the surface of the jewels in patterns or as an enrichment of the general design. But even the excellence of this series is far surpassed by the beauty of the contents of Case **D**, the gold ornaments of the finest Greek period (about 420-300 B.C.), in which filigree is largely, and enamel sparingly, employed with an extremely delicate effect. The artistic designs of most of the pieces here exhibited, among which the diadem in the centre of the case and several of the necklaces and earrings are especially attractive, place this portion of the Greek series in the first rank in the classical jewellery on this side of the room. In Cases **E** and **F**, the Etruscan series is continued and has now entered on a later period in which the delicacy of the earlier work has given place to a coarser style, a taste for wealth of material and display being exemplified in heavy necklaces and large bullæ or pendants, and in earrings of



unusual size. At the same time some of the objects, such as the gold wreaths in Case **E**, are finished with great beauty.

The later Greek jewellery, from the fourth to the second century B.C., follow in Case **G**, among them being noteworthy a series of artistic ornaments in terracotta gilt, made for funeral purposes. In the ornaments of the late Roman period, shown in Case **H**, the tendency to lavish display seen in the later Etruscan work continues to manifest itself, precious stones now being employed as a means of adding to the adornment and enhancing the value of this decadent style of classical jewellery. In this Case will be seen specimens of Roman bar-gold, stamped with the names of the assayer, the refiner, and the examining official.

Above the Cases on this side of the room is a series of frescoes from Pompeii, Herculaneum, and Rome; and a prominent object, placed upon Table-Case **T**, is the Portland Vase (deposited by the Duke of Portland), a beautiful example of Græco-Roman workmanship, of the beginning of our era, the body being of blue glass, and the design being carved in an overlying layer of opaque white glass. The subjects are taken from the mythological tale of Peleus and Thetis. The vase was broken to atoms by a lunatic in 1845.

Passing over to the opposite side of the room, the Wall-Cases **J—P** and the Table-Case **W** are occupied chiefly by specimens of British and mediæval gold ornaments and jewellery, together with objects of a similar nature, of various periods, from different parts of the world. Specimens of ancient British and Irish gold work are in Cases **J—L**, and in Cases **M** and **P** (upper part) are examples of Ashanti gold work, including the regalia of King Prempeh.

In Table-Case **W** are many objects of Roman and later times which are either artistically or historically worthy of attention. Beginning at the extreme right, compartment 20 contains Roman jewellery found in Britain, and in compartment 19 are Byzantine and Anglo-Saxon jewellery, some of the brooches being excellent pieces of delicate workmanship, and a small series of finger-rings, principally Anglo-Saxon, including the ring of Ethelwulf, King of Wessex and father of Alfred the Great. In compartment 20 are also exhibited four gems from the Marlborough collection, including a double cameo of Hercules and Omphale, presented by the Emperor Charles V. to Pope Clement VII. Among the many interesting pieces in compartment 16 are: a richly enamelled jewel with a portrait of Queen Elizabeth; the signet ring of Mary Queen of Scots; a small book of prayers, which once belonged to Queen Elizabeth; and also two ancient gold Buddhist reliquaries, from topes in Afghanistan. Above compartment 15 is an exquisite enamelled reliquary of a Holy Thorn of the fourteenth century, given by Mr. George Salting.

In exception to the general system of separating ancient and classical from more modern jewellery, the fine collection of finger-rings of all periods is placed in Cases **O** and **P**.

In a prominent position above Table-Case **W**, is the very remarkable **Gold Cup**, acquired in 1892, partly by a private subscription, partly by a grant from the Treasury. It is a standing cup, or hanap, of gold of fine quality, and is decorated with enamels (representing scenes from the martyrdom of Saint Agnes), executed by the process known as translucent on relief, and is one of the finest specimens of its kind. Its history seems to be as follows: It was probably made to be presented to Charles V., King of France, who was born on the feast of Saint Agnes, 21 January, 1337, and who had a special devotion for that saint. He died in 1380; and in 1391 the cup was given by his brother, Jean duc de Berry, to his nephew, Charles VI., in whose possession it remained, at any rate till 1400. From Charles VI. it passed, through John, Duke of Bedford, to Henry VI. of England, who possessed the cup in 1449–51. We next find it in the inventories of King Henry VIII., by whom certain alterations were probably made. It was also found in the inventories of Queen Elizabeth, and in documents of James I., by whom the cup was given in 1604 to Don Juan Velasco, Duque de Frias and Constable of Castile, when he came to England to conclude the treaty of peace between England and Spain. The Constable gave it in 1610 to the nunnery of Santa Clara de Medina de Pomar, near Burgos; and towards the end of the 19th century it was sold to the well-known French collector, Baron Pichon, from whom it was purchased by Messrs. Wertheimer. It was afterwards ceded by them to the British Museum at cost price.

#### ENGRAVED GEMS.

The art of engraving designs on stones, such as steatite, agate, carnelian, sard, jasper, onyx, hæmatite, etc., was extensively practised in the ancient world, and was applied either to practical purposes, as, for example, to the production of seals or signet-rings, or simply to ornamental objects. The engraved gems exhibited in this Room represent most, if not all, of the known stages of the art, as practised by the Greeks, Etruscans, and Romans, from about the seventh century B.C. to the third century of our era or later. There are also a certain number of examples of mediæval work.

The various classes of engraved gems are distinguished as **Intaglios**, which have a sunk design; **Cameos**, which have a design in relief; and **Scarabs**, in which the two styles are combined, the back being carved in relief to represent a scarab or beetle, while the face is cut with a sunk design. The collection is set out chiefly in the several compartments of the long Table-Case **U** and in the large Case **X** in the centre of the room.

The earliest examples are placed in Case **U**, compartments 7 and 8. They are in intaglio. In general, the engraving is primitive, the subjects being either simple natural objects, such as

fish, plants, animals; or fantastic creatures, such as Pegasus, the Chimæra, the Gryphon, or human figures. These gems, having been chiefly obtained from the Greek islands, are usually spoken of as **Island Gems**; but their production also appears to have extended to Greece and the early Greek colonies.

The next oldest stage of the art is seen in the **Scarabs** (Case **U**, 9—12). The Scarab was essentially an Egyptian type of gem, which was imported into Etruria through Phœnician and other channels, and was there generally adopted. In compartments 9 and 10 are examples, in the designs of which Egyptian and Assyrian elements prevail over the Greek element, and which are probably of Phœnician origin. These are followed, in compartments 10—12, by a series in which the designs are taken from Greek art, though of Etruscan workmanship. They generally represent figures or groups derived from the heroic legends of Greece.

The later, Græco-Roman, intaglios are grouped according to their subjects in Case **U**, compartments 13 and 14, and (on the reverse slope) 28—33.

The finest specimens of Greek and Roman gem-engraving are displayed in the central Case **X**. On the side nearest the door are the intaglios, which range from the sixth century B.C. down to the Roman Empire, classed in compartments. In 39 and 40 are examples of the best Greek workmanship, among which are several of the most delicate and refined execution; 41—43, gems engraved by Greek artists working in Rome at the end of the Republic and under the early Empire; 44, 45, gems signed by the engravers; and 46, 47, portraits, the most noteworthy being a head of an old man (46 *b*), head of Brutus (46 *d*), and two heads of Julius Cæsar (46 *e*).

On the other side of Case **X** are cameos, or gems in relief, belonging almost exclusively to the Roman period. The finest examples are in compartments 50—53, the splendid head of Augustus (53) being conspicuous. Some fine cameos, purchased at the sale of the Marlborough collection, are placed in compartment 55.

Cameos of mediæval or later date are also ranged on the reverse slope of Case **W**, 21 and 22; 24, 25, including some interesting portraits; and modern intaglios are in Case **U** 26, 27.

A series of ancient and modern pastes, that is, casts in glass from gems, is arranged in frames in the window. The upright case **R** contains specimens of silversmiths' work, mainly of the Roman period. In the upper part of cases **J—L** are three sets of Roman silver dishes found in France. In **Q** and **S** are drinking vessels of mediæval and later date from the Franks Bequest.

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[Returning to the Room of Greek and Roman Life and turning to the right, the visitor enters the Room of Terracottas.]



## ROOM OF TERRACOTTAS.

The collections in this room illustrate the art of **working in Terracotta** as practised by the Greeks and Romans from about **1,000 B.C. to 100 A.D.**

It should be borne in mind that the term terracotta (baked clay) is applied generally to those objects which are left in the plain material, unglazed, or, at least, are only slightly decorated, as distinct from such highly-painted and ornamented specimens of earthenware as the Greek vases. The ease with which clay can be modelled, and the lightness and durability of the objects made from it, account for the prevalent manufacture of terracottas, both for useful and for ornamental purposes, from very early times.

The arrangement of the room (beginning from the **Eastern** door) follows an historical order: on the left are terracottas found in Greece and in ancient Greek Colonies; on the right are those found in Italy.

In the adjoining room we have seen examples of terracotta panels used in buildings, and in this room (Cases **41—48**) we have further examples in the form of archaic masks, from Capua and elsewhere in Italy, which were used as finials, or antefixes, to screen the ends of roof-tiles in buildings. A good illustration of the use of terracotta in architecture is afforded by the exhibition, in the central case at the east end of the room, of a model in which reconstruction has been attempted of part of the roof of a temple at Civit  Lavinia near Rome. It shews, besides the form of the terracotta roofing-tiles, the system of hanging cornices of ornamented terracotta which is characteristic of the so-called Tuscan or native Italian style of architecture; but the workmanship is purely Greek.

Among the specimens of relief-work in terracotta will be noticed in Wall-Cases **7—8** a series of finely-executed archaic reliefs (Scylla, Bellerophon, Perseus, etc.) from Melos, and Cameiros in Rhodes.

But the most attractive part of the collection is formed by the statuettes which have been found generally in tombs in Italy and Greece, and particularly, in recent years, at Tanagra in Beotia, and at Eretria in Eub a. In the tombs of Tanagra numbers were found packed away in large earthen jars, and are supposed to have been used in funeral ceremonies before being placed in the tombs. A series of moulds exhibited in this room (Table-Case **C**) may serve to show how many of the statuettes are made. It was usually enough to have a mould of the front of the figure, the back being put on in clay by the hand and roughly modelled.

In Wall-Cases **9—16** are placed statuettes from Greek sites, and notably from Eretria and Tanagra, mentioned above. They date from the fourth century B.C. It is remarkable that they seldom

represent heroes or gods; they mostly illustrate ordinary life especially that domestic side in which women or children are concerned: a series of statuettes of children is shown in Case 14: and in Case 32 a beautiful group may be noted of two girls playing with knucklebones. Nothing can be more graceful and charming than many of these little figures; and, although they are not always truly proportioned, their simplicity and easy attitudes at once captivate the fancy. Among the most graceful will be noticed many which represent young women in various costumes. Nor is the humorous side of life unrepresented, as for example in the old woman asleep on her truckle-bed, the old woman scratching her chin, and the old nurse with a child in her lap (Case 13).

In the centre of the room are two sarcophagi, on the lids of which are placed the life-size effigies of the persons for whom they were made. The sarcophagus facing eastwards with a group of a bearded man and a draped woman on the lid is an early specimen, dating probably from the end of the sixth century B.C. Round the sides of the sarcophagus are reliefs with funeral subjects, and an inscription which appears to give the names of the persons represented. The other is the monument of Seianti Thanunia, a noble Etruscan lady of the second century B.C. Inside her sarcophagus, with her remains, was found a series of implements for the toilet in silver with gilt decorations, but so slight in construction as to prove that they were not intended for use, but merely as tomb-furniture. Her name is given in an inscription along the edge of the sarcophagus.

In the centre of the room are also placed a series of large statuettes, and portions of statues in terracotta, mostly from Italy.

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[On leaving the Room of Terracottas the visitor may turn to the left, and, before continuing the circuit of the Upper Floor, may examine the Indian Sculptures, which line the walls of the Principal Staircase.]

## PRINCIPAL STAIRCASE.

On the walls of the Staircase have been arranged some of the sculptures from the great **Buddhist tope at Amaravati**, in Southern India. It is probable that the construction of this tope extended over some centuries, perhaps between **A.D. 200 and A.D. 400.**

A Tope or *dagoba* is a shrine peculiar to the Buddhist religion (see p. 56). In the centre is a solid dome-shaped structure, enclosing relics of Buddha or of his principal followers. This is generally surrounded by an elaborately carved rail. The sculptures from Amaravati may be divided into three classes. The

older and coarser slabs are considered to have formed part of the central building. The delicately carved slabs representing topes lined an internal wall. The large upright slabs and intervening discs formed the outer rail, which was surmounted by a rich frieze and was sculptured on both sides. Some of the subjects illustrate events in the life of Gautama Buddha, the founder of Buddhism.

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*[On reaching the top of the Principal Staircase, the visitor enters the Central Saloon.]*

### CENTRAL SALOON.

The Central Saloon consists of three compartments. In the left or northern division are arranged **Prehistoric Antiquities**; in the middle are **British and Romano-British Antiquities**; and on the right are **Antiquities from France**.

#### PREHISTORIC ANTIQUITIES.

The antiquities and remains here exhibited illustrate the manner of life of man from his primitive state down to the time when he emerges from barbarism, as far as it can be ascertained from his implements, weapons, and methods of burial. They have been called Prehistoric Antiquities, as they belonged to the early races of men of whom we have no history; and they are usually divided into four classes or periods—viz., 1, The Palæolithic, or Earliest Stone Period; 2, The Neolithic, or Later Stone Period; 3, The Bronze Period; and 4, The Early Iron Period. These names indicate the principal material which was used for the implements and weapons of the several periods.

The remains of the **Palæolithic, or Earliest Stone Period**, are the most ancient records of the existence of man. They are chiefly found in river gravels, known as Drift, or in caves which were used as dwellings. The implements are made of flint or quartzite, roughly chipped into shape, but never ground or polished, and of bone and deer's horn. The animals whose bones have been found among these remains include the mammoth, the rhinoceros, the reindeer, and others, which are now extinct or have migrated. Human remains have been very rarely found. It is doubtful if pottery was made in this period. A map of palæolithic sites in England and Wales is on the wall near the west spiral staircase.

The collections illustrating the Stone Age are now arranged in the gallery of this room, and comprise the following sections. Starting from the top of the west spiral staircase, the Wall-Cases contain Flint Implements of the Drift of a flattened, pear-shaped form, or oval. If they were hafted, they must have been bound to, or inserted into, handles of wood or bone or horn, and thus



used as picks or axes, or hammers. But there is no evidence to show that they were hafted, and they may have been only used, just as they are, in the grip of the hand.

Cases 114, 115 contain remains from caves at Bruniquel in France, which, in addition to flint knives, include various implements made chiefly from reindeer horn and mammoth tusk and bone, such as hunting and fishing gear, ornaments of teeth and shell, etc. A collection of neatly made needles, arranged with some of the flint tools used in their manufacture, shows that the makers were possessed of much mechanical skill. But the objects which above all others are of interest are the models of a mammoth and of reindeer, carved in the round from the ivory and horns of those animals; and the outlines on stones and pebbles of the reindeer, horse, and other animals, drawn with remarkable fidelity to nature. These remains are chiefly from Dordogne in France, and are of the same character as those just noticed, but are on a rather larger scale. The drawings on horn, bone, etc., should be specially noticed; they represent the mammoth, horses, and other animals, and, in a few instances, men. In Cases 121-124 are remains from Caves which have been discovered in England, principally in Kent's Cavern, near Torquay, where the earliest specimens were found under a layer of stalagmite. Above the stalagmite were later remains, coming down even to the time of the Roman occupation of Britain, as indicated by the specimens of Roman Pottery. Among the palæolithic remains of this cavern are teeth of the cave bear, besides flint knives, bones, etc.

The transition from the palæolithic to the neolithic stage of culture is very obscure, some authorities holding that there was an absolute breach of continuity between the two. Between the three succeeding periods of later stone, bronze, and early iron there are no such distinct lines of separation. They grew out of one another by natural development, and consequently there are times of transition when we find bronze implements appearing side by side with those of stone, and, again, those of stone used later in the bronze period; and in the same way the bronze period and the early iron period overlap.

In the small Table-Case **T**, below, is a portion of the floor of a cave in France which was used as a dwelling, showing how such remains are accumulated and are caked together by the drippings of water charged with petrifying matter. The companion cases contain models of Arbor Low in Derbyshire and Stonehenge, Wilts.

In the **Neolithic, or Later Stone Period**, the stone implements were often ground and polished; but in some instances the implement served its purpose better without being ground, as, for example, in the case of arrow-heads. The animals which supplied bone or horn for implements were those which still exist, including, however, the aurochs (wild cattle), which is now nearly extinct.

In Cases 125, 126 are some interesting remains from sites which may be called "factories." The flint implements of this Later

Stone Period seem to have been made by regular workmen at certain favourable spots where flint was both abundant and good. Two such places are Grime's Graves in Norfolk and Cissbury Hill in Sussex. On such sites the remains now to be found are naturally the tools used in the manufacture, such as deer-horn picks and other implements employed in extracting the flints from the chalk, hammers, etc.; and also the faulty manufactured implements which were thrown aside as unfit for use or barter; in a word, we should not look in the factories for the finished implements which would have been sent out for sale, and which are therefore to be found wherever their owners have left them. Wall-Cases **127** to the end of the gallery are occupied by neolithic implements from Britain, the Continent of Europe, and Africa, the finely worked examples from Scandinavia (Cases **143-146**) and from Egypt (Cases **150, 151**) being worthy of special attention. Descending from the gallery, the visitor will find in the room below implements of the Stone Age from India and the East (Wall-Cases **40-48**); while in Table-Cases **L** and **M** are selected specimens of the characteristic stone implements of this period. It will be noticed that the stone axes had to be hafted by fixing them into the handle (see methods of hafting in Table-Case **B**); on the other hand, axe-hammers were sometimes pierced with a hole to receive the haft, as will be seen by the specimens in one of the compartments of Table-Case **M**. In order to appreciate the wonderful skill which could be attained in flint work, the visitor should examine some beautiful examples (Table-Case **L**) of parallel-flaking and saw-edging on daggers and spearheads made in Denmark.

On the floor of the room are antiquities chiefly of the Bronze Period.

We find in the burial-places of the Later Stone and Early Bronze Periods rough pottery, hand-made and slightly baked, and often decorated with simple patterns scratched or impressed in the clay. The dead were either burnt and their ashes were deposited in the earthen vessels, or their bodies were simply buried. If the body was burnt the earthen vessel (or urn, as it is usually called) was placed either in a grave or on the ground, with a mound of earth and stones (barrow, tumulus) raised over it. In simple burial, the body was generally laid upon its side in a crouching posture, with the implements, arms, etc., used in life, lying beside it. Implements are also found with burnt remains. In the Wall-Cases **12-30** are British urns; those in Wall-Cases **31-36** are foreign. In Table-Case **F** are objects which have been found in British barrows. Some British pottery may be placed at the end of the Later Stone Age, but most of it belongs to the Bronze Period, bronze objects found in unburnt burials being of the earlier types.

In the **Bronze Period**, we find implements and weapons made of bronze, a mixture of copper and tin. But at the same time the metal was comparatively scarce and must have been regarded as too valuable to be applied to common purposes. Consequently,

the use of stone would continue for certain instruments, as for arrow-heads, which would be lost by being shot away, or for those domestic tools for which stone or flint was a sufficient material. Pottery now begins to improve; it is still hand-made, but is finer. The dead were generally burnt. While gold was used for ornaments in this period, silver was scarcely known.

Bronze implements from the British Islands will be seen in Wall-Cases 1-11. Among them are collections of implements more or less broken, with cakes of molten copper, which have been found in various places and are probably the "hoards" of the bronze-founders, brought together for casting new implements from this old metal. Conspicuous also is a similar, but varied "hoard" from Ireland, comprising broken weapons, trumpets, bells, etc. In the lower part of the Cases is ranged a series of bronze axes, technically called "celts," which illustrates the development of this implement in the British Islands. First we have flat wedge-shaped implements, copied apparently from the flat stone axes which preceded them. These would be hafted by insertion into the handle. Next come axes, the butt-ends of which are provided with side flanges to hold firmly when the implement was hafted, and thus give it greater rigidity. These are succeeded by "Palstaves," that is, axes in which the butt is specially adapted for insertion into a cleft handle (see methods of hafting in Table-Case B). In this last improvement we find a stop-ridge provided to prevent the axe from being driven back too far into the handle. Finally axes were made with hollow sockets into which the handle fitted. It will be noticed that both the palstaves and socketed axes have small loops by which they were tied to the handle. Only flat axes are found in barrows, the other forms being of too late a time.

The manufacture of British weapons of the Bronze Period is exemplified by the collection of swords, daggers, etc., in Table-Cases A, C, and D. The consistent form of the sword-blade of Northern Europe is the leaf-shape, which is seen in these examples. In Table-Case D will be found a selected series of bronze axes, arranged according to the types described above, as well as hammers, gouges, knives, and sickles, and spear heads of various types. The very fine bronze shields in two of the Wall-Cases should not be overlooked; and in one of the compartments of Table-Case B will be found a very instructive collection of moulds used for casting bronze implements and weapons.

The foreign specimens of the Bronze Period, arranged chiefly in the other half of the room, afford ample material for comparison with those of our own Islands. Table-Cases E and G—K contain examples from France, Germany, Denmark, Italy, Spain, the Levant, and the East.

In the centre of the Saloon is a large Standard Case S containing antiquities and remains from the Lake Dwellings of Switzerland and Savoy. Such dwellings were built (just as they are still built among primitive peoples) on stakes and piles in the water of the lakes, the inhabitants having thereby ready means of



catching fish for food, and better security from the attacks of enemies. These remains have been found at various sites, and are of different periods. Nearly all of them are of the Later Stone and Bronze Periods ; a very few are of the Early Iron Period. They are of great interest from the light which they have thrown on the way of life of the early inhabitants of Europe. The periodical destruction of such dwellings, often by fire, has resulted in the preservation of many fragile articles, which under ordinary conditions would have totally perished. On the collapse of a dwelling, its contents would be carried along with its ruins (perhaps partially fused or caked by the action of fire, and thus better prepared to resist dissolution and the decay of time) into the mud of the bottom of the lake, in which they have been preserved. Hence, there have been recovered not only implements of hard material, such as stone or horn or bronze, and pottery, but also such delicate things as nets, twine, and other fishing material, woven stuffs, and the remains of grain and fruit.

#### GREENWELL COLLECTION OF BRONZE.

In the six table-cases in the centre of this Saloon is exhibited a remarkable series of antiquities of the Bronze Age collected by Rev. Canon Greenwell and presented by Mr. Pierpont Morgan. The Romano-British series formerly exhibited in these cases has been transferred to drawers accessible to the public below the two centre cases, which now contain bronze spear-heads, daggers and rapiers from the British Isles, and miscellaneous antiquities (including a few Early British) from many parts of the world. Case **A** contains swords from the Thames, other parts of the British Isles and the Continent ; and a variety of specimens from Germany, Denmark, Syria and Palestine. Case **B** : weapons, implements and ornaments from Italy, Austria-Hungary and France. Case **E** : a series from the Thames and Ireland, and a number of hoards of bronze found in England. Case **F** : axe-heads, spear-heads and knives from Greece and Asia Minor, Spain, Egypt, and the lake-dwellings of Switzerland ; also the complete outfit of a family occupying Heathery Burn Cave, co. Durham, at the end of the Bronze Age. The remainder of this collection consists of bronze celts (axe-heads) arranged in chronological order under the various counties in drawers below Table-case **D**.

#### BRITISH ANTIQUITIES.

The **Early Iron Period** is here represented by the collections in Wall-Cases **51-60**. The use of iron in Europe commenced in the south, and in course of time spread northward. Most of the objects here exhibited are British, or at least northern-European, and their date may range from about 300 B.C. to 100 A.D. ; and to many antiquities of this time the term Late Celtic has also been applied. While the use of iron, of course, marks the Early Iron

Period, the use of bronze was not abandoned; it was not, however, employed as an alternative material for iron, but usually for objects more or less ornamental. Thus we find the blades of swords (of which there are here several examples) of iron, of good make, while the scabbards and ornaments are usually of bronze, equally well made. The presence of enamel in ornamentation is also a distinctive mark of Celtic work; it is often employed in decorating horse-trappings, numerous specimens of which occur. In the lower part of the cases will also be seen some iron tyres of chariot-wheels, which have been found in England. But the objects in these cases which will attract most attention are the very fine bronze shields, placed in the centre (the larger one found in the river Witham in Lincolnshire, and the smaller one in the Thames) and the helmets, one of which (from the Thames) is fitted with horns. The ornaments include the peculiar spiral or volute which has been named the trumpet-pattern, the origin of which has been traced back to a Greek origin, and which at this period and at a later time is distinctively Celtic. A bronze bucket (on the right), found at Aylesford in Kent, is also remarkable for its ornament, which includes a band of fantastic bosses worked in relief. The period of these last-named antiquities is the century before the Christian era.

#### ROMANO-BRITISH ANTIQUITIES.

This collection was formerly arranged in a separate room, which is now the "Waddesdon Bequest Room." The more important objects are exhibited here, while the rest of the collection is for the time transferred to a room in the basement. These antiquities illustrate the **Roman occupation of Britain**, being objects either made in this country under the Romans or imported into it by them during the period of 367 years in which they governed it. The first expedition of the Romans into Britain was under Julius Cæsar, 55 B.C., but the actual conquest of the country was not commenced till A.D. 43, under the Emperor Claudius, and the final withdrawal of the Roman garrisons took place in A.D. 410. The antiquities have been found on the sites of Roman strongholds and cities, such as London, Colchester, Winchester; among the remains of Roman country houses (*villas*); in rivers, such as the Thames; and in various other places.

In the centre of the room is a colossal head of the Emperor Hadrian, a bronze statuette of an imperial personage, and a fine helmet fitted with a vizor.

The smaller objects formerly exhibited in the Table-Cases are now accessible in drawers below Table-Cases **C**, **D**. Personal ornaments of various kinds, brooches, armlets, hair-pins, glass beads, and specimens worked in jet, are set out in Table-Case **A**.

Among them are oculists' stamps, keys, spoons, mirrors, toilet-implements, ointment dippers, shears, needles, spindle whorls, knives, and a very good set of *styli*, or writing implements, used for writing on tablets coated with wax. A leaf of a tablet is in the same drawer. Among the objects in metal-work is a handsome bronze vessel, used for religious libations, which bears the name of the maker, Boduogenus; and among the military specimens is a very perfect centre-plate of a shield, found in the Tyne, with the name of the soldier who owned it, Junius Dubitatus, of the company of Julius Magnus, in the Eighth Legion; and several diplomas, or certificates of service given to the soldiers on their discharge. The most perfect of these is in a mahogany frame and consists of two bronze plates, on which the record of service is engraved. Translations of the diplomas are fixed on the screen to the West: also maps of Roman Britain. Here, too, are some good specimens of work in bronze and silver. Several drawers are filled with fragments of pottery classified and in part dated, for purposes of reference; they include relief patterns, glazed and painted wares, inscriptions, etc. Examples of pottery, arranged locally, may be seen in the four cases at the top of the principal staircase, while some of the choicer specimens of bronze, glass, etc., are placed in Standard Cases **G** and **H**.

On the wall of the North-east staircase is fixed a fine mosaic pavement found at Thruxton, in Hampshire.

#### GAULISH AND FRANKISH ANTIQUITIES.

In Wall-Cases **61-74** is a collection of antiquities from France recently acquired, and exhibited temporarily as a whole. It was formed by Monsieur Léon Morel, of Rheims, and is for the most part from discoveries in the old province of Champagne, now divided into the departments of Marne, Aube, etc. It illustrates in a fairly complete fashion the archæology of the district from the earliest times down to the Merovingian Period.

In Wall-Cases **63, 64**, and Table-Case **N** are the remains of the Stone and Bronze Ages; among these are a few of the Palæolithic Period, and a large number of axes, etc., of the later Stone or Neolithic Age. Some of the latter are notable for the beauty of the material of which they are made. The Bronze Age objects comprise swords, armlets, pins, etc. Some of the swords are of interest from having been found in graves, two of them in the department of Vaucluse, in the south, another at Courtavant (Aube). In our own country there is scarcely any well-authenticated instance of a bronze sword having been found with an interment, a fact that led some authorities to class them as of Roman date.

Wall-Cases **65-75** contain, however, the most important section of the collection—viz., the relics from graves of the Gauls before



the country became subject to Rome. These antiquities are very nearly related to those from Britain in Cases 51–60, though it is probable that the French examples are usually of somewhat earlier date. In one instance—the chariot burial of Somme Bionne—the presence in the grave of a Greek bowl and an Etruscan jug, both belonging to the fifth century B.C., furnishes evidence that the Gaulish chief lived and died not long after that time. The generality of the British finds are for the most part later in date, thus coming up to, or at times overlapping, the Roman invasion. One of the characteristic ornaments of the Gauls was the torc (torquis), a twisted collar, sometimes of gold, but obviously more often of bronze; another was the safety-pin brooch, worn in pairs. The Morel collection contains more than a hundred of the former ornaments, the designs of which are often of great originality and beauty. There is also a bronze helmet with a projecting peak for the neck, and a large number of swords and daggers, some entirely of iron, others with iron blades and bronze sheaths. The shields were of perishable material, such as wood and leather, and only the iron bosses of them remain. Many of the swords were purposely bent before placing them in the grave—to make them harmless in the hands of the dead against the living, it is thought. The urns sometimes contained the ashes of the dead, but generally accompanied an unburnt body; most of them are made without the use of the potter's wheel, and are remarkable for their decoration, being often painted in colours. In Table-Case P are iron swords in their scabbards, mostly from the department of Marne, and bronze torcs and bracelets.

In Wall-Cases 61, 62, and Table-Case N are the post-Roman remains, generally of the Merovingian Period, and contemporary with the earlier of our Saxon antiquities, which are placed in the adjoining room. The iron and bronze belt buckles, though large, are less in size than the similar objects of the Gaulish times. Table-Case O contains an interesting series of pre-Roman date from the Ticino Valley in Italian Switzerland.

An important collection from the neighbourhood of Sigmaringen, S. Germany, chiefly of the Hallstatt (earliest Iron) period, has been recently presented and exhibited in Wall-Cases 75, 76, to supplement similar exhibits in the Prehistoric Room (Case G). The pottery with incised and painted decoration is of special interest. In Wall-Cases 77, 78, is a small series of objects from La Tène on the lake of Neuchatel, illustrating the second stage of the Early Iron Age; and iron weapons from the Celtic battlefield of Tiefenau, near Berne. In the lower part of these cases are plaster reproductions of some of the best known specimens from Hallstatt, Upper Austria, and La Tène, Switzerland.

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[The doorway on the East side of the Central Saloon leads into the Anglo-Saxon Room, and thence into the Waddesdon Bequest Room.]

## ANGLO-SAXON ROOM.

This room contains **Saxon antiquities** found in England, arranged chiefly on the north or left-hand side, and a small collection of **Teutonic remains** and a series of **Irish relics**.

The greater number of the **Anglo-Saxon antiquities** have been recovered either from isolated graves or barrows, or from cemeteries, and are of the pagan times, that is, from the first settlement of the Saxons in England to about the seventh century.

The method of burial varied in different districts; for example, in Kent, Sussex, and the Isle of Wight, simple burial in the earth seems to have been the exclusive practice; in part of Norfolk, Suffolk, and Derbyshire the bodies were burnt; and in other counties both cremation and burial in the earth appear to have been indifferently used.

In the graves of men there are specially found knives; a spear, and, rarely, a sword; the boss which belonged to the wooden shield which has perished by decay; brooches which were worn as breast ornaments in pairs, one at each shoulder; and buckles which fastened the belt. In women's graves knives are also found; as well as articles of housewifery, personal adornment, and the toilet. And from graves of both sexes beads and jewelled ornaments have been recovered. Earthenware vessels or urns were also used to contain either the burnt remains of the bodies, or other objects; for example, toilet implements have been found in them. In cases of simple burial in the earth, a small bucket or other vessel was placed near the head: to hold food, as some think. Large bronze bowls and other articles have also been recovered, but these were probably only buried as objects of value which had been prized by the deceased. Fittings of coffins have been unearthed; but it is probable that the body was usually placed in the grave clad in the best clothes and uncoffined.

The Wall-Cases **29—35** contain pagan antiquities recovered from Anglo-Saxon cemeteries: viz., earthenware vessels or urns, which are generally hand-made and which, it is interesting to note, are exactly of the same type as the urns found in North Germany, the original home of the Saxons; spear-heads, swords, and knives; shield-bosses, which it should be noticed are deep enough to receive the warrior's hand, which held the shield by a bar within the boss; the metal frames of food-buckets, the wooden portions having perished; cross-shaped brooches, resembling the Roman *fibulæ*, generally of bronze, and often plated with gold or silver; round saucer-shaped brooches ornamented with various patterns; necklaces composed of beads of amber and amethyst, and glass, and sometimes of porcelain; small crystal balls; per-

sonal ornaments, including a few Roman coins pierced to serve as pendants (Cases 29 and 32); and a number of glass cups and drinking vessels, sometimes made with curious lobes attached to them. It is probable that all these glass vessels were imported.

In Wall-Case 28 are the contents of the Anglo-Saxon barrow at Taplow in Buckinghamshire, which was evidently the grave of a great person, with whom some objects of special value were buried. Here will be seen a beautiful buckle of gold worked with interlaced patterns and set with garnets; a pair of clasps; a large bronze vase; remains of drinking horns with silver mountings; some gold thread which was used in the texture of the robe or wrappings of the dead man, the woollen material having perished; a large lobed drinking-glass, and a set of bone draughtsmen.

In the Table-Case G other remains from Anglo-Saxon graves are exhibited, among which will be noticed some fine circular brooches, made with great skill, with interlaced and other ornamentation in filigree, etc., and set with small slices of garnet, etc.; also Roman and Byzantine coins, or imitations of such coins made by the Anglo-Saxon jewellers, as pendants. In the same case is also a collection of Anglo-Saxon and Scandinavian swords, including a knife-sword inlaid with an alphabet of Anglo-Saxon runes (the letters which were in use among the northern Teutonic nations before they adopted the Roman alphabet), and a knife, which was found at Sittingbourne in Kent, engraved with the names of the maker and the owner.

Crossing the room the Pagan Series of Anglo-Saxon antiquities is continued in Table-Case H (compartments 1 and 2); and in Wall-Cases 20 and 21 is placed the bulk of the Gibbs collection found at Faversham, in Kent, consisting of iron swords, spears, bosses, personal ornaments, and good glass vessels. The choicest portion of the personal ornaments from this Faversham collection is exhibited in compartment 4 of Table-Case H; it includes some very fine specimens of Anglo-Saxon jewellery, such as brooches, pendants, and buckles.

A small collection of Anglo-Saxon antiquities of the later, Christian, period, is displayed in compartment 3 of Table-Case H, comprising brooches in the form of a cross, ivory combs, a handsome sword handle of wood decorated with gold, specimens of coloured enamels and three seals, one of which is the double seal of Godwin, a thane, and Godgytha, a nun, of ivory, with a delicately carved handle. Other late Saxon antiquities are in Wall-Case 22.

The **Foreign Teutonic Antiquities**, that is, antiquities from Germany and Scandinavia, which are exhibited in Wall-Cases 23-26 and in Table-Case H (compartment 6), chiefly consist of weapons and personal ornaments, and serve for comparison with those of Anglo-Saxon manufacture. Here, it will be observed, the brooches which form a considerable part of the



collection, are of an oval convex shape. Like the Anglo-Saxon brooches noticed above, they were worn in pairs at the shoulders, and are connected with chains which hung across the breast.

The **Irish relics** chiefly consist of ecclesiastical bells (Wall-Case 27) and circular long-pinned brooches (Table-Case H, compartment 5), the ornamentation of which is mainly of the interlaced patterns so much in vogue in Irish art.

A remarkable casket made of whale's bone stands on a pedestal in this room. Among the subjects carved upon it is a scene from the Teutonic legend of Egil, brother of Wayland Smith. The inscriptions are in Anglo-Saxon runes, and the casket was made about A.D. 700, probably in Northumbria.

### WADDES DON BEQUEST ROOM.

Baron Ferdinand Rothschild, M.P., a Trustee of the British Museum, who died on the 17th of December, 1898, bequeathed to the British Museum the invaluable collection of arms, jewels, plate, enamels, carvings, and other works of art, chiefly of the *cinque-cento* period, now exhibited in this room. The collection formed part of the artistic treasures of Waddesdon Manor, Baron Ferdinand Rothschild's country house near Aylesbury. The bequest was subject to the condition that the collection should be kept, apart from the general collections of the Museum, in a room to be called the "Waddesdon Bequest Room."

The collection is arranged as follows :—

In Case **A** are the only objects of great antiquity in the collection, viz., two pairs of circular medallions [Nos. 1, 2] with loose rings, to form handles of litters, of Greek workmanship of the third century B.C. ; on each of the larger pair is a head of a Bacchante in prominent relief, of the highest artistic excellence. In this case also are : a reliquary of Limoges champlevé enamel [No. 19], the subject represented being the martyrdom of St. Valérie, patron of Limoges, about A.D. 1280–1290 ; a circular shield of hammered iron [No. 5], damascened with gold and plated with silver, made by Giorgio Ghisi of Mantua in 1554, with a headpiece or morion of iron embossed and chased and inlaid with gold, of about the same date ; and two door-knockers of bronze, of Italian work of the sixteenth century.

Among the **Arms** in Case **B** will be noticed the four arquebuses [Nos. 7–10] of French and German workmanship of the sixteenth and early seventeenth centuries, the barrels elaborately chased and the stocks inlaid with ivory ; also an Italian rapier [No. 12] of the sixteenth century, damascened in gold.

The **Painted Enamels** of the sixteenth century, of which there is a fine series of upwards of thirty pieces, are placed in Cases **B**, **C**, and **D**, and include examples by artists of the families of Penicaud, Limousin, Reymond, Court, and Courtois. Among

them are :—In Case **B** : two caskets [Nos. 22, 23] ; together with panels from caskets ; and a large panel [No. 24] with a portrait of Catherine of Lorraine, about A.D. 1570, the work of Leonard Limousin. In Case **C** : dishes, candlesticks, etc. [Nos. 30–34, 36], generally of brilliant colouring, the work of Martial and Jean Courtois ; and a large oval dish [No. 48], by Susanne Court. In Case **D** : a large panel [No. 21] composed of fifteen plaques, with subjects from the Aeneid, by one of the Penicaud family ; and a series of panels, cups, plates, spoons, etc., chiefly by Jean Limousin and Susanne Court.

The specimens of **Glass** [Nos. 53–59] exhibited in Case **E** are Venetian of the fifteenth and sixteenth centuries, with the exception of two pieces, viz., a goblet of clear glass [No. 53], enamelled and gilt, of Arab workmanship early in the fourteenth century, set in a contemporary silver-gilt mount of French origin ; and an Arab mosque-lamp [No. 54], of the fourteenth century.

A few specimens of Italian **Majolica** [Nos. 60–65] are placed in Cases **E** and **M**.

A very choice series of **Cups**, vases, and other objects carved from agate, crystal, and other hard stones, with a few examples made of gold, is exhibited in Case **J**. The most valuable specimen is No. 68, a vase of chalcedony carved with vine branches in relief, of Roman work, with Italian enamelled mounts of unusual richness, of the sixteenth century. No. 70, a vase and cover, of lapis lazuli, is also believed to be antique Roman, the mounts being probably Italian of the sixteenth century. Of the other pieces, the majority are of German origin of the sixteenth century, and a few are Italian and French. They are all remarkable either for material, design, or the exquisite character of their mountings.

Of **Silver Plate** there is a large series [Nos. 87–146], exhibited in Cases **F**, **G** and **L**, comprising standing-cups, goblets, ewers, dishes, ostrich-egg cups, and other table ornaments, chiefly in silver-gilt, and most of them German workmanship of the second half of the sixteenth century. A few pieces are of earlier and later dates ; and some are of Flemish origin. In Case **F** may be noticed two covers for the binding of books of the Gospels [Nos. 87, 88], of about the year 1500 ; a ewer, richly embossed and chased, of unusually fine work [No. 89] ; a large circular salver [No. 92] of unusually elaborate design ; and a set of twelve *tazze* or standard-dishes [No. 97]. The pieces in Case **G** are chiefly standing-cups and covers of various designs, including two examples [Nos. 109, 110] of double standing-cups, each pair of cups fitting together at the mouth ; ostrich-egg cups [Nos. 111, 112], one of which bears the date of 1554 ; nautilus-shell cups [Nos. 114–116] ; and cups cut from precious stones, such as onyx [No. 121], chalcedony [No. 119], bloodstone [No. 120], etc. In Case **L** there are examples of table ornaments and standing-cups in fanciful shapes, such as a youthful Bacchus [No. 131], a peasant [No. 133], a peasant woman [No. 132], a huntsman [No. 134], a

boar [No. 135], stags [Nos. 136–138], a bear [No. 139], a unicorn [No. 140], cocks [Nos. 141, 142], etc.

One of the most attractive sections of the collection is the rich series of **Jewels** [No. 147–193] exhibited in Case **H**. They comprise pendent-jewels, locketts, medallions, reliquaries and other articles, the majority being of German workmanship of the sixteenth and early seventeenth centuries. There are also examples of English, French, and Dutch work. The pendent-jewels are generally of most elaborate design, and many are exquisite productions of the jeweller's art. They frequently take the form of animals and fanciful monsters, such as a mermaid, nereid, hippocamp, dragon, hawk, hind, lamb, parrot, etc. One of the most valuable and interesting is the Lyte jewel [No. 167], which was given by James I. to Thomas Lyte, and contains a portrait of the king.

Finger-rings; knives, forks, and spoons; caskets and miscellaneous objects occupy part of Cases **J** and **L**.

A very remarkable series of **Carvings** in wood and stone is exhibited in Case **K**. They consist of devotional pieces, rosary beads, etc., cut with the most marvellous minuteness, and in some instances ingeniously contrived to open in segments and disclose interior designs. No. 231 is a carving, probably of English work of about the year 1340. The miniature altar-piece [No. 232] made in Flanders in the year 1511, and the tabernacle [No. 233] carved in open work, once belonging to the Emperor Charles V., may be specially noticed. There is also a series of medallion portraits. Belonging to the series of wood-carvings, but placed in Case **C**, is the remarkable pair of portrait busts of a man and a woman, of German work of about the year 1530.

*[Returning to the Central Saloon, and turning to the right, the visitor enters the Mediæval Room, and thence the Asiatic Saloon.]*

## MEDIÆVAL ROOM.

This room contains specimens of **Mediæval and more Recent Art**.

In the Wall-Cases 1–9, on the left, is a small collection of **Arms and Armour**, chiefly derived from the bequest of William Burges, A.R.A., in 1881, and from the Meyrick Collection.

Specimens of **Metal Work**, including some good examples of early Oriental and Venetian origin, bequeathed by Mr. John Henderson, are placed in Wall-Cases 10–18; followed by others, chiefly Continental, in Wall-Cases 19–20.

A very fine collection of **Clocks and Astrolabes and Watches and Sun-dials**, formed by Mr. Octavius Morgan, and bequeathed by him to the Museum, is displayed in Wall-Cases 21–26, and in the Table-Case **G**. The fine clock at the head of the Principal Stair-case is part of this bequest. The collection illustrates very fully the progress of the manufacture of time-pieces from an early date.



A similar collection of watches, formed, however, rather with a regard to the historical interest of the several specimens, was bequeathed by Lady Fellows, and is exhibited in Table-Case **K**.

Continuing the Wall-Cases on the right of the room, a series of enamels, some of them of early Limoges work, are placed in Cases **27-33**. With them should be examined the fine enamels displayed in Table-Case **E**.

In Wall-Cases **33, 34** are remarkable wall paintings, executed about 1356, from St. Stephen's Chapel, Westminster.

In Wall-Cases **35-43** are carvings in various materials, chiefly ivory, forming, with those in Table-Case **F**, a most valuable series, many of the specimens being masterpieces of this beautiful form of art.

Among the many other objects in this room, attention may be drawn to the **Historical Relics**, several being connected with sovereigns and other persons celebrated in English history, which are exhibited in Table-Case **A**; to the various **domestic objects** in Table-Case **B**, including sets of English fruit trenchers and pilgrims' signs; to the large collection of matrices of **Seals**, both English and foreign, in Table-Cases **C** and **D**; to the collections of **Chamberlain's Keys** and **Papal Rings** in the Table-Case **H**; and to the objects used in **games** in Table-Case **L**, including a remarkable set of chessmen, of the twelfth century, carved from walrus-tusk, and found in the island of Lewis, Hebrides.

### ASIATIC SALOON.

This room contains **Porcelain and Pottery** from Corea and Japan, and China and Siam; and **Works of Art** from Japan, China, India, and Persia. The ceramic collections were chiefly formed and presented by Sir A. W. Franks, K.C.B.

The **Pottery and Porcelain** from **Corea and Japan** commences in Wall-Cases **1-9** with the earliest specimens, obtained chiefly from the sepulchral mounds of Corea and the chambered tombs of Japan. Here is also included a selection of utensils, the earlier dating from the sixteenth century, employed in the ceremonial drinking of tea, a custom observed with great formality in Japan, such utensils being usually made in a primitive style. These are followed in Cases **10-36** by the productions of the several potteries of Japan, and by the Japanese porcelain, arranged according to locality of manufacture.

The Chinese pottery, including important acquisitions of early wares, is arranged in Wall-Cases **37-41**. The **Chinese Porcelain** occupies Wall-Cases **42** and onwards; three of the large Central Cases **I, K, L**, and two Table-Cases **D** and **E**. As the greater part of the collection appears to have been made in one place, King-te-chin, it has been found necessary to classify the porcelain according to the mode of decoration. In Case **I** are specimens of single-colour glazes; in Case **K** is a fine series of blue

porcelain; and in Case **L**, in the centre of the room, are the largest specimens of enamelled porcelain. The plain white porcelain, that with coloured glazes, and the crackled ware occupy Wall-Cases **42-50**; in Cases **51-59** is porcelain painted in blue under the glaze, in Cases **60-71** porcelain painted in various colours under and over the glaze, in Cases **72-77** porcelain with decorations, coats of arms, etc., in European style, made no doubt for the European market and frequently sold as Lowestoft ware. Some of the choicer specimens of Chinese and Japanese porcelain with rich decoration in enamel colours are shown in Table-Cases **B, E** and **C**. In Cases **78-80** are the Siamese Collections and Chinese wares found in the Malay Archipelago.

The objects of **Oriental fine art** are not very numerous, and chiefly consist of Chinese and Japanese bronzes, enamels, and lacquered work, exhibited in Cases **81-91**. The bronzes and porcelains in Case **81** are especially worthy of remark, because they are ornamented with Arabic inscriptions and belong to the Ching-tih period (A.D. 1506-1522). The remarkable series of **Japanese Netsukés** exhibited in a large case in the centre of the eastern bay should be examined. The Netsuké served as a button or catch to prevent the cords of the pouch, which hung from the waist, from slipping through the girdle. They are principally of ivory elaborately carved with a great variety of subjects drawn from the religion, popular stories, arts, trades, customs, and the national life generally of Japan. The earliest date back about two centuries. In Table-Case **G** there is a collection of **Japanese sword-guards**, for the most part chased and inlaid with various designs; the oldest and more simple being of the fifteenth and sixteenth centuries; the more elaborate, of the seventeenth, eighteenth, and nineteenth centuries.

Wall-cases **92-100** and Table-Case **H** contain a collection of Buddhist and other antiquities, excavated by Dr. M. A. Stein in Eastern Turkestan, and presented by the Government of India.

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*[The doorway on the South of the Asiatic Saloon leads into the Ceramic and Glass Galleries.]*

## ENGLISH CERAMIC ANTE-ROOM.

In this Room is brought together the principal part of the collection of **English pottery and porcelain**. The rest of the English collection occupies some cases in the Glass and Ceramic Gallery.

Wall-Cases **1-8** contain specimens of **Early English Pottery**, ranging in date from Norman times to about 1600. These wares were not made in great centres of ceramic industry as at present, but in any place where the necessary materials were found. The vessels are of a common clay, and generally of simple forms, coated with a green glaze. In Case **2** are three stamps found at Lincoln, used to impress faces on pottery of the early part of the fourteenth century. The rest of the early collection consists

chiefly of paving tiles, which may be seen in Cases 27—32. They are probably the best ceramic productions of England of their time, dating from the thirteenth to the sixteenth century.

In Wall-Cases 9—20 is a collection of the pottery known as **Slip Ware** (so called because the ornamentation is applied in liquid clay, technically called *slip*) and other glazed wares of the sixteenth and two following centuries. Here are dishes, tygs, posset bowls, candlesticks, and other objects. The principal factories seem to have been Wrotham in Kent, Cockpit Hill, near Derby, and various places in Staffordshire. The vessels often bear the names of the makers, or of the persons for whom they were made, and are generally dated.

The collection in Wall-Cases 21—26 is principally from Staffordshire. White salt-glazed pottery is a beautiful ware, chiefly made in England; the glaze was produced by the fumes of salt in the kiln. Besides the salt-glaze specimens will be found examples of Elers, Astbury, tortoiseshell and agate wares, a few other Staffordshire fabrics, Swansea, Leeds, Rye in Sussex, and Nottingham stoneware, as indicated by the labels.

Wall-Case 33 contains specimens of **Fulham Stoneware** made by John Dwight, who settled at Fulham about 1670. The busts and figures which he made do not seem to have succeeded commercially, and the few specimens of them which have been preserved have all been obtained from his descendants and successors. The most remarkable is a life-size bust of Prince Rupert, nephew of Charles I.

The collection in Wall-Cases 35—42 illustrates most of the factories of **Porcelain** that have existed in **England** up to about the beginning of last century. Specimens will be found of Bow, Chelsea, Derby-Chelsea, Derby, Longton Hall, Plymouth, Bristol, Worcester, Liverpool, etc., ending with a few specimens of Nantgarw, somewhat later in date than the rest. Wall-Case 38a contains examples of Lowestoft, Rockingham, and Church Gresley.

In Cases 43—46 is a series of inferior specimens of English pottery or porcelain, only interesting from the marks they bear, and intended as a reference series.

These are followed, in Cases 47—50, by a collection of Liverpool tiles, transfer-printed.

The Central Case contains examples of the wares made at Chelsea and Derby, including the intermediate style known as Chelsea-Derby, and a few pieces of Chinese porcelain which have been decorated at these factories. On the shelves at the two ends there is a remarkable collection of the so-called Chelsea Toys, consisting of scent-bottles, étuis, seals, boxes, etc. But the most important specimens of Chelsea are a pair of large vases with dark blue ground, presented to the Museum in 1763, it is believed by Dr. Garnier. There may also be noticed a large vase of the Dresden style, a vase with a turquoise ground (on a detached



pedestal), a bust of the Duke of Cumberland, Britannia weeping over a medallion of Frederick Prince of Wales, statuettes of the Marquis of Granby, John Wilkes, Lord Chatham, Marshal Conway, and George III. Casts from the moulds from the site of the factory at Lowestoft are shown in Wall-Case 38a.

## GLASS AND CERAMIC GALLERY.

In this Gallery is brought together the Pottery of various foreign countries; together with the rest of the English collection, in continuation of that placed in the Ante-Room; and the collection of Glass of all ages and countries. The British Museum owes the greater part of these beautiful collections to the bequests or donations of many benefactors; among others the names of Sir William Temple, Mr. Felix Slade, Mr. John Henderson, and Sir Augustus Wollaston Franks should be specially mentioned.

The continuation of the series of English Pottery is in the Wall-Cases immediately on the right and left of the visitor on entering the Gallery, and in Cases **M**, **O** and **P**; then, in the Wall-Cases on the left and in Table-Case **A**, is ranged the Foreign Pottery; and in the Wall-Cases on the right and in the Table-Cases and large Central-Cases **B**, **D-F**, **H**, **K**, **L** and **N** is the Glass.

### COLLECTION OF POTTERY.

#### ENGLISH POTTERY.

The English collection occupies a few cases on each side of the entrance door, those on the right containing Staffordshire wares (chiefly Wedgwood) and Bristol Delft; those on the left the Delft wares of Lambeth, etc.

Wall-Cases 64-66. **Wedgwood.** The productions of Josiah Wedgwood take very high rank in the history of English pottery, and have attained world-wide distinction. These specimens illustrate his granite and basalt wares, and some of his finer jasper wares, with cameo decoration. Among them will be noticed some fine medallion portraits; a large series of medallions is also exhibited in Case **P**. The fine collection of Wedgwood wares given by Mr. and Mrs. Falcke is exhibited in Wall-Cases 1-3, Standard-Case **M**, Table-Case **O**, and on screens **Q** and **R**.

In the lower part of Cases 64-66 are specimens of the Delft ware made at Bristol.

Wall-Cases 4, 5. **English Delft.** Most of these specimens were made at Lambeth from the beginning of the seventeenth to the middle of the eighteenth century, the manufacture being probably introduced by workmen from Holland. Among the plates there is a set which often occurs, on which are inscribed the doggerel lines:—1. What is a merry man? 2. Let him do what

he can. 3. To entertain his guests. 4. With wine and merry jests. 5. But if his wife do frown. 6. All merriment goes down.

#### FOREIGN POTTERY.

Wall-Cases **6, 7** contain **Dutch and German Delft**, the **German Pottery and Stoneware** made in the neighbourhood of Bonn, Aix-la-Chapelle, Cologne, and in the Duchy of Nassau having been temporarily removed to make room for the Falcke Collection. The fabric at Frechen near Cologne probably supplied the numerous stoneware jugs known as "Bellarmines" or "grey-beards," which were largely imported into England under the name of "Cologne pots." From the Nassau factories were derived the grey jugs with the initials of William III., Queen Anne, and George I., which are frequently miscalled Fulham Ware.

In Wall-Case **8** are specimens of **Italian Pottery**; and in Wall-Cases **9-23** is the fine collection of **Italian Majolica**, the later specimens being placed first in order, so that the earlier, or lustred, wares, should come next to the Spanish examples. This enamelled earthenware derives its name from the Island of Majorca, whence it is supposed to have been first imported into Italy. Here the art was cultivated in some of the smaller states. Specimens are here exhibited, made at Faenza, Gubbio, Pesaro, Castel Durante, Urbino, Diruta, Caffagiolo, Rimini, Padua, Siena, and Venice. The earlier, which date from A.D. 1480-1510, are large dishes enamelled on one side only, and painted either in strong bright colours or in blue and yellow alone: in the latter case the yellow has a metallic lustre or iridescence. The next class, dating from about A.D. 1510-1525, is smaller in size, frequently ornamented with arabesque borders, and with golden and ruby lustre. Some of the finest specimens were painted, or at any rate lustred, at Gubbio, by Giorgio Andreoli (Cases **20-23**). The third class, A.D. 1530-1550, is painted with subjects occupying the whole of the plate, and generally taken from Roman mythology; the colours are bright, rarely lustred, and with a great preponderance of yellow. In the next class, A.D. 1560-1580, the drawing deteriorates, the colouring becomes dull and brown, and the subjects are frequently enclosed in arabesque borders on a white ground. In the next century Majolica almost entirely disappears, having been probably driven out of esteem by Oriental porcelain. In two centre cases are (**H**) a series of fifteenth century Italian pottery, the precursor of Majolica, and (**J**) a small collection of continental porcelain bequeathed by Mr. C. Drury Fortnum, and a few pieces from the Franks Bequest, the rest of which is on loan at the Bethnal Green Museum.

In Wall-Cases **24-26** are specimens of **Spanish Pottery**. They are chiefly decorated in metallic lustre, from the golden hue of the earlier specimens to the coppery tint of the later. The art of making these wares was probably introduced into Spain by the

Arabs, and it will be seen that there is some analogy between these productions and those of Persia.

Wall-Cases 27—29 contain **Turkish and Damascus Ware**. The first ware has a bold floral decoration, portions of which are coloured red, and slightly in relief. It was mostly made in the sixteenth century. In the following century it had already fallen to a low level, both in colouring and design. Damascus ware, under which title are no doubt comprised the products of other factories in Asia Minor, resembles the Turkish in character, but the designs are of greater excellence; the peculiar red is wanting, and is replaced by a purplish colour, not in relief.

The older specimens of **Persian Pottery** in Wall-Cases 30—33 are wall tiles of the 13th and 14th centuries, from ancient buildings; the others are vases in a kind of porcelain or siliceous pottery, chiefly decorated in blue, and often enriched with metallic lustres. There are among them some beautiful bowls, known in the 18th century as Gombroon ware. In Table-Case **A** is a collection of Persian Pottery, some fragments with drawings of remarkable delicacy, and some good specimens of Persian lusted ware. In Central Case **C** are some choice examples of Damascus and other oriental faience.

Wall-Cases 34, 35. **French Pottery**: a small series exhibiting products of some of the more important French factories; among other specimens will be noticed dishes made by the famous Bernard Palissy, who died in 1589.

### COLLECTION OF GLASS.

The general arrangement of this collection is as follows:—The Antique glass (Egyptian, Phœnician, Greek, and Roman) is displayed in Wall-Cases 37–45, and in the Table-Cases **B**, **E**, **F**, **K**, **L** and Central-Case **D**; and the Mediæval and Modern Glass is in Wall-Cases 46–63, and in Central-Cases **H**, **M**, and Table-Cases **N**, **O**.

In examining the **Antique Glass** it will be found more convenient to take the Central-Cases first.

The **Egyptians**, if not the inventors of making glass, were great workers in that substance, and applied a vitreous coating to pottery and even to stone. Egyptian specimens will be found in Table-Case **B**, and include a very remarkable amulet with the prenomen of a king of the thirteenth dynasty, about B.C. 2000, and vases and fragments dating from about 1500 to 1250 B.C. The glass works of Egypt must have been in full operation under the Ptolemies; and during the Roman dominion they produced very elaborate specimens, especially some minute mosaic patterns, of which there are good examples. These were made by arranging in the required patterns a number of slender rods of glass of



various colours, fusing them together, and then drawing them out, so as to reduce the whole uniformly; transverse sections of the rod thus obtained would each exhibit the same pattern. Specimens produced by this process, of which numerous varieties will be seen among the Roman glass, afterwards had among the Italians the name of *millefiori* (thousand flowers).

To the Phœnicians may in all probability be referred the numerous little vases of brilliant colours found in tombs throughout the borders of the Mediterranean, a good collection of which are in this Case. They exhibit everywhere the same technical peculiarities, and, as they differ somewhat in form and make from unquestionably Egyptian specimens, it is probable that they are the products of the only other great centre of glass-making, the celebrated works at Sidon. The colouring is striking, generally in zigzag patterns of yellow, turquoise, or white relieved by blue, brown, or green grounds.

Of the manufacture of glass in Greece practically nothing is known, and early Greek specimens are comparatively few; but among the series of the Roman period there are many pieces which are, no doubt, of Greek origin. In Table-Case **F** are exhibited some remarkable and beautiful bowls with designs in gold, two *millefiori* dishes, and other vessels, which were found in a tomb at Canosa in Southern Italy, and are probably of ancient Greek manufacture. Here also are some bowls from Cyprus, the lids of which have painted designs. And the thick bowls in this Case may also be of Greek origin.

The making of glass at Rome is said to have been introduced by Egyptian workmen, and must have been much practised there, as specimens of Roman glass are very numerous. The material was applied to a great number of uses, and the processes seem to have been quite as varied and as well understood as in later times. The common clear glass has generally a greenish or blueish hue, though sometimes it is as white and brilliant as rock crystal; this latter kind was much valued by the Romans. The other transparent colours generally found are various shades of blue, purple, yellow, and green. A delicate pink is supposed to derive its colour from gold. The opaque colours are less commonly employed singly, but they occur in shades of yellow, blue, green, and black. The beautiful iridescence with which many vases are covered is not intentionally produced, but is the effect of time, which has partially decomposed the surface of the glass.

The simpler vases are merely blown, with handles, feet, or ornamental fillets subsequently added; others are blown into moulds, and exhibit various designs in relief; some of the bowls have projecting ribs, and have been termed pillar-moulded. On some vessels, chiefly belonging to a late period, shallow engraving, executed on the wheel, has been added; others are cut in regular patterns. Sometimes a coloured ground was coated with white

opaque glass, which was afterwards cut away, so as to produce a cameo, as in the Auldjo Vase.

The Central-Case **D** contains a number of select specimens of antique glass, chiefly Roman, but including some examples made by Greek workmen. In this Case is the cameo-cut Auldjo Vase just referred to. A favourite method was to employ a number of different colours, sometimes, as in the Egyptian specimens above noticed, forming regular mosaic designs, sometimes blended into a mass of scrolls, rosettes, etc., and at others imitating onyx, agate, madrepore marble, or porphyries and other hard stones, though generally in more brilliant colours. Of these designs the variety is inconceivable, as may be seen by the remarkable collection brought together in Table-Case **E**. The mosaic glass, and especially that imitating various stones, was much used to line the walls or to form the pavements of rooms.

Other antique glass of the Roman period is contained in Table-Case **K**, including bottles of very varied forms, blown in moulds; a number of cameos, many of them of great beauty, but generally made in moulds; as well as specimens of cameo decoration in white on a coloured ground, cut in the same manner as cameos in stone. Here also are glass pastes in intaglio, imitating gems in a harder material, as well as complete dishes and bowls and portions of others, with subjects cut in intaglio.

Among the miscellaneous specimens in Table-Case **N** may be noticed a series of glass armlets, a fragile class of personal ornaments, which has naturally seldom survived; and in the same case is a collection of beads of various periods and localities.

In Table-Case **L** is exhibited a collection of glass of the Roman time, found in tombs near Nazareth and on other sites in Palestine, many of the specimens being of curious and interesting shapes.

Turning next to the Wall-Cases **37—45**, a fine series of Greek and Roman glass (but chiefly Roman) is here displayed. On the upper and lower shelves are ranges of cinerary urns, such as are frequently found in Roman tombs, and which seem to have been made for the purpose; but this scarcely can be the case with the large square bottles, though these also are often found containing burnt bones. In the lower part of Case **41** is a very rare cinerary cist and cover of glass from the neighbourhood of Naples. The numerous slender bottles that accompany the urns are also found in tombs, and are supposed to have contained unguents or scented wine. The richest specimens of iridescent glass have been found in Cyprus, but are probably of the Roman period (Cases **42—43**). In Case **41** will be found specimens of Roman window-glass, which does not appear to have been blown, but rolled out on slabs, like modern plate glass. On the bottom of Cases **44, 45** are illustrations of the mode of decorating the walls and pavements of buildings with shaped slabs of glass of

various colours, differing from the usual tessellated work or mosaic.

After the fall of the Roman Empire the glass works of the West must have gone to decay. In the East the manufacture was still carried on, probably in the neighbourhood of Damascus.

In the Middle Ages the principal centre of glass manufacture in the West was Venice; the oldest known specimens of Venetian make being of the fourteenth century. These earlier examples seem to imitate the shapes of silver plate or eastern forms, and are frequently massive and richly gilt and enamelled. Many of the Venetian vases of blown glass are very elegant, especially those in uncoloured glass; the stems are often decorated with knots, and wings, and other fantastic additions in blue glass. Vases were also made entirely or partially of coloured glass, generally blue, purple, or green; sometimes a milky opalescent colour was produced, due, it is said, to arsenic; also an opaque white, derived probably from tin, which is further diversified with splashes of other colours. Another kind of variegated glass, which was called *calcedonio*, imitates the tints of the onyx. Great use was also made by the Venetians of rods of glass enclosing threads of opaque white glass (*laticinio*), arranged in various patterns. Thus was produced the elegant lace glass (*vitro di trina*) in which Venice was unrivalled. Another variety (*a reticelli*) is ornamented with a network of opaque white lines, enclosing at the intersections bubbles of air. The opaque white decoration is sometimes applied in parallel lines, sometimes in a wavy pattern, and exhibits endless variety. It is to be noted also that the Venetians were great makers of beads, with which, for many centuries, they supplied the world.

The Venetian Glass occupies Wall-Cases 46—54 and Central-Case H. In Cases 46, 47 are the early examples, with gold and enamelled decorations, comprising cups and vases of the fourteenth—sixteenth centuries. In Cases 48, 49 are vessels of elegant forms, chiefly of transparent glass. Case 50 contains specimens of elaborate coloured glass, and some of the larger specimens of lace glass. In Cases 51, 52 are examples of clear glass of elegant shape, and specimens of frosted or crackled glass; and in Cases 53, 54 are specimens of *millefiori* glass, copied probably from the antique, and of *calcedonio* and other kindred examples.

The most attractive pieces of the Venetian collection are brought together in Central-Case H. Along the upper shelf is a range of drinking glasses, selected for the elegance of their shapes; at the two ends are other choice specimens, including a vase of opaque white, with arabesques in gold. On the upper shelves of the central portion are vases of fine or curious forms, including some imitations of fruit; and in the lower part are specimens of opaque white glass, opal glass, and the greater part of the collection of lace glass.



**German Glass.** The earliest dated specimen from Germany in the collection is of the year 1571; it is a large cylindrical cup (*wiederkom*) with the Imperial eagle, bearing on its wings the arms of the states, towns, etc., composing the German Empire. The German specimens are heavy in form, and often richly enamelled with heraldic devices and figures. Some are painted in grisaille or colours, like window-glass; and there are engraved specimens, well executed. The Ruby glass, for which Germany was renowned, is said to have been invented by the chemist, John Kunckel, about 1680, when he was Director of the glass houses at Potsdam.

Wall-Cases 55—58. On the upper shelves are the so-called “*flügelgläser*” (winged glasses), sometimes considered to be Venetian; but it is more probable that they were made on the Rhine, from Venetian inspirations. On the steps below are a number of “*wiederkoms*” and other vessels, enamelled in opaque colours, with the arms of the German States and of private individuals, as well as portraits, which occur on glasses probably made on the occasion of marriages. Many of these specimens bear dates. A continuation of the German series will be found in Central-Case M.

Specimens of **Flemish and Dutch Glass** also are exhibited in Central-Case M. In Flanders, glass seems to have been made in early times. In the sixteenth century many glass vessels (whether of native make or not is uncertain) are found etched with various designs. Some of the specimens in the collection have portraits of historical personages, such as Philip IV. of Spain, William II. of Orange, his wife, Mary of England, and others. At a later time a delicate etching in dots was introduced. Some of the Dutch engraved goblets are well designed and show much richness of pattern.

In the lower part of Wall-Cases 57, 58 is a small collection of **Spanish Glass**. Some of the examples seem to derive their forms from Arab pottery; the rest are coarse imitations of Venetian or Dutch originals, due no doubt to the close connection of Spain with Venice and the Low Countries.

Wall-Cases 59—61 contain **Oriental Glass**. In Case 59 are specimens of Chinese glass, very peculiar in make and of unusually dense hard material, generally imitating stones of various kinds. Some of these are cut in cameo. The smaller bottles were made to contain snuff; and in the manufacture of these great ingenuity and variety has been displayed, due partly to such bottles being favourite New Year's gifts in China. Cases 60, 61 contain seven of the well-known mosque lamps, probably made in Damascus. One has on it the titles of an emir who died in 1356; two others, those of a Viceroy of Egypt who died in 1345. There are also other specimens both of early and late Persian manufacture; and some examples of Arab glass.

Wall-Case 62 contains a small series of **French Glass**. The manufacture was long practised in France, but it is difficult to distinguish the products of that country. Some of the specimens date back to the sixteenth century.

Of **English Glass** there is likewise only a small collection in Wall-Case 63, the most conspicuous specimens being of Bristol manufacture, painted more in the style of porcelain than of glass, and generally on opaque white grounds. Here also may be seen a number of examples of iridescence of the finest tints, being fragments of wine bottles of the seventeenth century, found in the bed of the Thames. In Table-Case O there are some specimens of English engraved glass.

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*[The doorway at the Eastern end of this Gallery leads into the Exhibition Gallery of the Department of Prints and Drawings.]*

## GALLERY OF PRINTS AND DRAWINGS.

In this Gallery are exhibited periodically selections from the treasures preserved in the **Department of Prints and Drawings**. The contents of this Department consist of a collection of **Drawings by Old Masters** of the various Continental schools, and by deceased (as well as a few living) masters of the British school; of a collection of **Prints** of all kinds and varieties by masters both Continental and British; and a collection of **Paintings and Drawings** by masters of the Chinese and Japanese schools, with one of Japanese woodcuts, chiefly colour printed. In both kinds, drawings and prints, the collections, whether Continental, British, or Far-Eastern, are extremely varied and comprehensive, and are distinguished among those of other public museums by their general richness and representative character.

The object of the present exhibition is to set before students and the public the materials for a historical survey of the art of **Painting as practised in the Empires of China and Japan** through a period of some fifteen hundred years, from the fourth to the nineteenth century A.D. Such materials must from the nature of the case be very fragmentary and imperfect. But they exist in greater abundance in the British Museum than in any other public institution in Europe. In 1881 the Trustees acquired the very extensive collection formed by the late Mr. **William Anderson**, F.R.C.S., during his residence in Japan as medical officer to the British Legation. That collection contained about three thousand

examples of Japanese painting, varying greatly in quality but including many good examples of nearly all dates and schools. It also comprised a small proportion of fine works by artists of the elder Chinese schools. Since its acquisition no very important addition has been made to the Museum collection of Japanese paintings. But the Chinese part of the collection has been greatly enriched in recent years, partly by incidental purchases, partly by gifts, partly by the acquisition, made at the beginning of the present year, of nearly one hundred and fifty specimens from the important and varied collection formed by Frau **Olga-Julia Wegener** during a residence of several winters in China. This acquisition was made possible chiefly through the generosity of a body of private subscribers contributing to the purchase through the National Art Collections Fund. Lastly, a still more recent addition to our store of material for the knowledge of Far-Eastern painting has been derived from the researches conducted by Dr. **M. Aurel Stein** in Eastern Turkestan on the joint initiative of the India Office and the Trustees of the British Museum. From a vault in a cave temple at Tun-Huang, walled up at the beginning of the eleventh century, Dr. Stein recovered in 1907 a number of banners and rolls of painted silk painted with Buddhist religious subjects, some in a style derived from the Græco-Buddhist art of North-Western India, some Chinese with much less of Indian admixture. The work of unpacking and repairing these is still in progress, but a few preliminary samples are included as Nos. 2-26 in the present exhibition.

The paintings hung in the wall-cases of the Exhibition gallery consist exclusively of tall mounted rolls (**kakémono**) of various sizes. The preponderant place has been given to Chinese painting, which even to special students of Far-Eastern art is as yet much less known than Japanese. The Chinese paintings begin at the entrance of the Ceramic Gallery, proceeding from right to left, and extend round three sides of the gallery and a portion of the fourth. The remainder of the fourth (west) side is occupied by a small series of Japanese **kakémono**, beginning also at the entrance of the Ceramic Gallery, but proceeding from left to right, so that the two series meet near the north end of the west wall. In both series the order of the pictures is roughly chronological, so far as considerations of space and decorative effect have allowed. Of the screens and slopes on the floor of the gallery, Screen 1 and Slopes 1, 2, 3 are occupied by Chinese paintings; the screen by a few of the most precious and fragile masterpieces of the Sung, Yüan and Ming Dynasties, which it was necessary for their preservation to frame under glass; the slopes chiefly by long rolls (**makimono**) and pieces of miscellaneous shape. Screens 2, 3, 4 and 5 and Slopes 4, 5, 6, 7, 8 contain Japanese paintings of various forms and sizes, also including (on Screen 2) some of the most precious and



fragile early examples, framed under glass. (In the special **Guide** to the Exhibition, a ground-plan is added to enable the visitor the more easily to grasp these arrangements.) The Chinese series of paintings extends from No. 1 to No. 108, the Japanese from No. 109 to No. 234. Both series are numbered in an approximate chronological sequence. The visitor wishing to follow this sequence will sometimes have to turn from the wall-cases and seek for numbers exhibited on the slopes and screens.

Painting in the Far East was originally considered a branch of calligraphy or artistic handwriting, and for the craft of the painter or draughtsman was required a still finer training in the use of the brush, and in firmness and flexibility of hand, than for that of the accomplished writer. This association of painting with beautiful writing, and the nature of the materials employed, have determined to a large extent the aim and scope of the art. Chinese and Japanese paintings, whether on a large or a small scale, correspond technically rather to the drawings than to the oil pictures of Europe. They are executed with the brush on fine prepared silk or absorbent paper, in water-colour sometimes transparent and sometimes opaque, by means of a vehicle of parchment-glue or rice paste. But their character is not due to these technical usages alone. The spiritual instincts and traditions of the Far East, alike in poetry and in painting, have always been for an art which suggests or evokes rather than for one which fully represents. To disengage and to express the vital essence and animated genius of things, imparting to every touch the rhythmical buoyancy and certainty of natural life and growth, has always been a conscious aim of these schools. For this end they have never attempted to include the whole visible field of nature in a picture, but have disencumbered their designs of everything unessential, leaving a large share of empty space and discarding the phenomena which they did not want, including cast shadows and all strong suggestion of relief.

In indicating the dates of Chinese and Japanese paintings, it is customary to quote, with reference to Chinese the dynasty, and with reference to Japanese the period, to which they severally belong. The dynasties and periods to which reference will be found made below are the following:—

**Periods of Chinese Painting.**—Early Periods, before the T'ang Dynasty; T'ang Dynasty, 618–905 A.D.; Five Dynasties, 905–960; Sung Dynasty, 960–1280; Yüan Dynasty, 1280–1368; Ming Dynasty, 1368–1644; Ch'ing Dynasty, 1644 to the present day.

**Periods of Japanese Painting.**—Nara Period, 709–784 A.D.; Heian Period, 794–1100; Kamakura Period, 1100–1335; Ashikaga Period, 1335–1573; Momoyama Period, 1573–1603; Tokogawa Period, 1603–1868.

## CHINESE PAINTINGS.

**Early Period.**—Chinese painting in its earliest stages is known to us only from literary record and allusion. Names of primitive painters have been preserved, but no actual work survives, so far as we know, either in or out of China of an earlier date than No. 1 in the present exhibition, a **makimono** by Ku K'ai-chih (worked about 364–405 A.D.) illustrating a book of Admonitions to the Ladies of the Palace composed by **Chang Hua** some time in the third century. In this very important example there is no archaic stiffness, but a thoroughly mature power of expressing character and movement by means of free, delicate and accomplished line.

**T'ang Dynasty.**—By the importation of Buddhist images into China in the first century A.D. a great impulse was given to the arts. Native artists, both in sculpture and painting, were before long called on to supply sacred figures for the decoration of temples and the promotion of worship. But no Buddhist sacred paintings by Chinese artists are known to exist of earlier date than the T'ang Dynasty. The perfection of this class of ritual and devotional art is ascribed to Wu Taotzü, described by tradition as the greatest artist of his race. The nearest approach to an idea of his style which the present exhibition affords is to be found not among the Chinese paintings, but in the picture of the **Death of Buddha** (No. 109) by an unknown Japanese artist of the thirteenth century, who may be taken as having inherited from the tradition of the great master both the general conception of the scene and the intense and varied power of expression exhibited in the faces. The only original examples of Buddhist work of the T'ang period here exhibited are the aforementioned processional banners and other paintings discovered by Dr. Stein in the cave-temple of Tun-Huang. These are presumably the work of provincial hands copying or repeating types established by celebrated masters. It is to be noted that the devotional images properly so-called (Nos. 2, 8–26) are painted in a style directly derived from the Græco-Buddhist art of north-western India, while the narrative scenes from the Buddha legend (Nos. 3–7) do not show this influence but are somewhat rude examples of a purely Chinese style. The only other paintings in the gallery that can be attributed to the T'ang Dynasty are the sadly-injured white pony by **Han Kan**, still very striking by its classical purity and expressiveness of design, the Boy riding on a Goat, attributed to the same master (No. 29), and the romantic landscape by **Wang Wei** (No. 27). All of these are works of the eighth century. A fuller idea of the characteristic landscape manner of **Wang Wei** is to be obtained from the **makimono** copied from him (in 1309 A.D.) by a famous later master (No. 37).

**Sung and Yüan Dynasties.**—Of saintly figures of the Buddhist cycle Nos. 31 and 38 may be taken as representing the style of the celebrated eleventh century master, **Li Lung-Mien**, while the small picture of Kwanyin, the goddess of mercy (No. 44), with its exquisite detail and romantic setting, belongs probably to the thirteenth or early fourteenth century (Yüan Dynasty). An intensely inward and sympathetic vision of nature, both landscape and animals, is characteristic of these periods of Chinese art, and is equally exhibited in subjects of saints and sages contemplating in desert places (Nos. 32, 34, 36), and in pictures of birds and flowering plants seen by themselves. Of bird-pieces the Pair of Geese (No. 30) is an example unsurpassable at once for direct natural truth and imposing greatness of style; while of flower-pictures, No. 33 shows almost the same noble largeness of design combined with an absolute mastery of flower form and the finest suggestions of decorative colour. Both these examples date probably from the eleventh century. The transition from the Yüan to the Ming Dynasties is marked by three fine works of **Chao-Mêng-Fu**, who retired into private life after the fall of the house of Sung, but afterwards became court painter to the conqueror Kublai Khan; these are the copy after **Wang Wei** already mentioned (No. 37), the admirably classical design of two tethered horses (No. 35), and the wildly romantic mountain and river landscape with a contemplative sage and a sleeping boy in a boat below (No. 36).

**Ming Dynasty.**—This long period of nearly three centuries (1368–1644) covers important changes of style and character in Chinese art. The works of the earlier period retain much of the classical severity and largeness of style characteristic of the earlier Sung and Yüan work; later on more idyllic and familiar graces appear, with less purity and austerity though not less skill and brilliancy of handling. Among the finest examples of early Ming work are the beautiful bird and flower pieces by **Lin Liang** (Nos. 60, 60\*) and **Lü Chi** (Nos. 62, 63, 65) and the anonymous Phoenixes (No. 59). A charming idyllic masterpiece of the middle Ming time, fully comparable with the *Primavera* of Botticelli, is the so-called Earthly Paradise (No. 80). The splendid vitality of the Chinese schools of this time in the rendering of animal life, and their power of combining minute precision of surface detail with largeness of design and impressive truth of action and effect, are well illustrated in the Eagle attacking a Bear (No. 58), the Tiger (No. 61), the Deer and Magpies (No. 83), and many other examples. The series of contemplative sages is worthily continued in Nos. 81 and 88, that of saints raised in contemplative ecstasy among the clouds in No. 86; a life-sized portrait of a lady, of singular elegance of pose and delicate elaboration of detail, occurs in No. 64, while kindly and pleasant scenes of daily life



among women and children are set before us in two makimono, No. 47, by or after **Ch'iu Ying**, an artist very famous in this special class of work; in No. 48 by **Liu Tsun**, and in the Girls plucking Blossom by **Chiang Ch'ien**.

**Ch'ing Dynasty.**—The transition from the later works of the Ming Dynasty, that is from those of the first decades of the seventeenth century, to those of the Ch'ing or present dynasty, is gradual, and in the case of anonymous works not very distinguishable. It is a common error to suppose that the seventeenth and eighteenth centuries were ages of sterility, petrification, or entire decadence in Chinese art. The examples here shown are enough to show that the traditions of the preceding age were often admirably carried on alike in subjects of bird and flower painting (Nos. 93, 94, 96, 97, 99), of everyday life (Nos. 98, 100), and of romantic landscape (No. 102), while we find also instances of successful new departure and experiment, anticipating the aims of the modern impressionists, such as No. 105, and especially the bold and admirably expressive specimen of finger-nail painting (No. 144), representing a goshawk perched.

#### JAPANESE PAINTING.

The Japanese paintings of larger size bear a small proportion in this exhibition to the Chinese. They are chosen to give a compendious illustration of the several styles and schools of Japan, especially as directly influenced by the parent arts of China. They include the fine thirteenth century Death of Buddha already mentioned as probably derived from the tradition of the great **Wu-Taotzu** (No. 109); two pictures of contemplative saints by artists who worthily followed the examples of Li Lung Mien and the other great Chinese masters of the Sung Dynasty—namely **Chō Densu** (No. 111) and **Shiugetsu** (No. 118); and three examples by Sesshiu, the great reviver of Chinese influence in the Ashikaga period (No. 114). There are also shown a few specimens of the isolated and practically indigenous Tosa school, which was virtually overwhelmed by the Chinese Renaissance led by **Sesshiu**, **Sesson** (Nos. 128–134\*), **Soami** (No. 119) and **Soga Jasoku** (No. 120). The Kano School, in which the traditions of the Tosa and the Chinese styles were to some extent reconciled and commingled, is well represented by three fine works of **Kano Motonobu** (Nos. 121, 122, 123), with one of **Kano Sanraku** (No. 135), two of **Kano Tanyu** (Nos. 137, 138), and several by less famous masters of this school.

With the seventeenth century new movements in Japanese painting were astir. The country was consolidated under the supreme power of the Tokugawa Shoguns, and after endless wars at last enjoyed peace. Once again Japan chose to be sequestered

from the world, and foreign intercourse was forbidden. All the arts flourished greatly.

From this time onward the effort of the more original spirits was to fuse elements hitherto exclusively belonging to one school or another and so produce an independent style. Thus **Sotatsu** took up the Tosa principles of design and colour, but handled them with the nervous vigour of the Chinese tradition; and his follower **Korin** (No. 141) used the instrument thus created with the utmost audacity of convention. Again, one of the finest and most original of Japanese artists arose in **Iwasa Matabei**, the founder of the school called Ukiyo-yé, 'Painters of the Fleeting World.' **Sanraku** and others of the Kanos had painted scenes from daily life, but in a sort of surreptitious manner: Matabei took such themes for his exclusive province. A little later **Moronobu** (No. 158), following on the same lines, discovered the uses of the woodcut for popularising his drawings; and with the eighteenth century begins to flower that wonderful art of the colour-print which for Europe has been the most familiar side of Japanese design. Among the few Ukiyo-yé painters who did not work for the colour-printer, **Shosun**, the most distinguished, is represented in this exhibition (No. 160). The examples of **Hokusai** (Nos. 163-171), the strongest genius of the school, will suggest something of his fertile and varied power.

After **Tanyu** the Kano line still produced excellent painters like **Tsunenobu** (No. 140) and **Toūn** (Nos. 143, 153-7); but in the eighteenth century our interest centres rather on the Ukiyo-yé masters, working at the new capital of Yedo (Tokio), and on the various groups who painted in the old capital of Kioto. In spite of Japan's seclusion, waves of influence from China counted for much in this century. Both the ornate colouring of the later Ming period, and the light, loose style of the 'Southern School,' found enthusiastic followers. **Tani Buncho** (No. 159) created a Neo-Chinese school; but his pupils tended to coalesce with the powerful naturalistic movement centred in the school of **Maruyama Okio**. This famous master is not represented in the collection; but the Museum has many fine works by his followers. The Maruyama School was soon merged in the school known as Shijo, from a street in Kioto; and the vigorous grace of these schools is illustrated in the work of **Sosen** (Nos. 174-176), who lived in the woods to study his favourite monkeys, of **Keibun** (No. 181), **Ippo** (No. 179), and **Hoyen** (Nos. 198-200).

Somewhat apart from this group stands another Kioto artist, **Ganku** (No. 180), whose work has a fervour and largeness of design recalling earlier masters, and who also founded a school.

Among the last of Japan's great painters must be mentioned **Yosai** (No. 178), a Shijo artist, who devoted himself to figure-painting and to themes of natural heroism; and **Kiosai**, the wielder of a humorous brush of inexhaustible fancy (Nos. 210-215).

*[Returning to the Asiatic Saloon, the visitor passes thence into the Ethnographical Gallery.]*

## ETHNOGRAPHICAL GALLERY.

This Gallery, which extends the length of the eastern side of the Museum, contains the Ethnographical Collections from different parts of the world (excepting those from China, which are placed in the Asiatic Saloon). It is divided into a series of bays, five on each side, by the Cases which project at right angles from the walls. The general arrangement of the collection is as follows:—Entering from the Asiatic Saloon, the first two bays, left and right, contain a series of Oriental Arms and Armour and collections from Asia and the Asiatic Islands. In the second and third pairs of bays are objects from the Asiatic Islands and from Oceania: the collections from the black races of the Pacific, inhabiting Australia and Melanesia, being on the left; those from the brown races, inhabiting the islands grouped under the names of Polynesia and Micronesia, being on the right. The fourth pair of bays is occupied wholly with objects from Africa: the specimens from southern, western, and northern Africa being on the left; and those from eastern and central Africa being on the right. America occupies the last bays. On the maps attached to the glass-doors of the Cases are indicated, in red, the positions of the several countries from which the collections are derived.

Ethnography is the name given to the scientific study of the manners and customs of particular peoples and of their development from savagery towards civilization; and it more especially concerns itself with those races which have no written records. The purpose for which a collection such as the one here exhibited is brought together, is to enable us to understand by what methods man, in his earlier efforts of development towards civilization, supplies the wants of existence, protects his life, expresses his religious ideas, and gradually advances towards the cultivation of the industrial and ornamental arts. The material and form and make of his instruments and utensils for peaceful occupations, of his weapons for the chase and war, and of his clothing and ornament for the body will indicate the stage of savagery or of primitive civilization in which he exists, and also the conditions, and more particularly the climate, of the land which he inhabits; the form in which he represents his idea of a god or a supernatural power and the objects used in his superstitious or religious ceremonies afford a clue to the inner workings of his mind and the effect upon it of the wonders and phenomena of nature. The savage does nothing and makes nothing without a reason. He has his periods of progress from the more debased to the less



debased, from the lower to the higher, and, as in all other developments, there is a method in his progress. An ethnographical collection is not to be regarded as a mere haphazard gallery of native curiosities without educational value.

The primitive races with which modern research has made us acquainted stand on a higher level than the prehistoric races who made the implements of the Palæolithic or Early Stone Period (see pp. 75-77). They may rather be compared with the races of the Neolithic or Later Stone Period, for most of them when first discovered used implements of ground stone, and had no knowledge of working in metals. The principal exceptions to this rule are to be found in the half-civilized countries of ancient Mexico and Peru, the natives of which knew how to make bronze, and among the African tribes, where iron weapons and implements had long been in use. Taking them as a whole, the primitive races of to-day represent stages of culture through which our own ancestors passed on their upward path; in all probability the implements and weapons and utensils which they make and use are similar to those made and used in Europe thousands of years ago. Conversely, the more perishable objects in use among them no doubt had also their prototypes in objects of similar uses among the races of the prehistoric times.

Wall-Cases 1-6, Standard Case **B**, and Table-Cases 167-170, and 207, 208 contain Oriental **Arms** and **Armour**, including Japanese and Chinese, Persian, Indian, and other specimens.

Wall-Cases 149-166 contain objects from the countries and islands adjacent to India, viz., the **Nicobar Islands**, the **Andaman Islands** and **Ceylon**, from some districts of **Central Asia**, and **Siberia**, and from the **Island of Yezo**, north of Japan, inhabited by the Ainos. India, Burma, and Siam are barely represented. For a better study of the civilized products of these countries the **Indian Museum** at South Kensington should be visited. Among the objects from the Nicobar Islands, and still more among those from the Andaman Islands, will be noticed implements and charms of a very primitive character: the bones of dead relatives worn as necklaces or in other ways being held to have curative or other virtues. While Ceylon is practically a civilized country, superstitious ceremonies are still observed among the lower orders and among the tribes of the interior. In Cases 155 and 156 is a group of devil-dancers' masks, each of which has the virtue of repelling some disease when used in the dance which the physician undertakes in order to cure his patient. In the adjacent Table-Cases are various ornaments, arms, utensils, and instruments, etc., from the same countries.

Wall-Cases 7-17 (on the left) and 146 (on the right), Table-Case 171, and Central Case **D**, contain objects from the **Asiatic Islands**, viz., **Java**, the **Moluccas**, **Sumatra**,

**Borneo**, and the smaller islands of the Archipelago. The primitive life and customs of the inhabitants of most of the islands has been much modified by the exterior influences of India and China, and of the Arabs and early European traders. In the more remote islands and in the inaccessible districts there still remains a residue of primitive barbarism.

Wall-Cases **18—52** (on the left) and the neighbouring Cases on the floor contain the collections from the black races of the Pacific inhabiting **Australia** and **Melanesia**, viz., **New Guinea**, **Torres Straits** islands, **New Ireland**, and **New Britain**, **Admiralty Islands**, **Solomon Islands**, **New Hebrides**, **Santa Cruz**, **New Caledonia**, and the **Fiji Islands**. In **Australia** (**27—32**) boomerangs and implements for throwing spears were inventions among tribes who had no knowledge of the bow. The large Central Case **E** is occupied by objects from **Torres Straits**, and, belonging to them, in Case **F** is a curious set of masks, made of tortoiseshell, used in dances, to ensure success in hunting and fishing. In Wall-Cases **36, 37** a series of elaborately carved wooden figures and masks from **New Ireland** attract attention. The large Central Case **H** contains canoes from the **Solomon Islands**.

Wall-Cases **116—145** (on the right) and the neighbouring Cases on the floor are occupied by collections from the islands of the Pacific, grouped under the general names of **Polynesia** and **Micronesia**, and inhabited by brown races, the principal being **Easter Island**, the **Marquesas Islands**, **Hervey Islands**, **Tahitian** or **Society Islands**, **Hawaiian** or **Sandwich Islands**, **Tongan** or **Friendly Islands**, **Samoa** or **Navigator's Islands**, and **New Zealand**.

In Wall-Cases **124—126** are very remarkable idols, cloaks, and helmets of feather work from the **Hawaiian Islands**; other feather work cloaks from the same islands, deposited by **King Edward VII.**, are exhibited in **Screen G**; and in Case **L** is a collection made on the voyage of **Captain Vancouver**, in 1795, from the **Sandwich** and **Society** groups. Among the objects from **New Zealand** will be noticed, in **Table-Case 200** and **Screen D**, an interesting collection of objects worked in jade, principally breast ornaments and short paddle-shaped battle axes, which are generally greatly prized, and are often regarded as heirlooms, some even having names of their own. **Table-Case 202** contains a selection of native weapons and ornaments presented by the **Maoris** to **T.M. the King** and **Queen** during their visit to **New Zealand** in 1901, and deposited by their **Majesties**; models of houses, canoes, etc., deposited at the same time, will be seen in Case **G**, and above Case **E** and **Screen D**. In Wall-Cases **141—143** is a valuable series of idols and other objects, brought home by early missionaries from the **South Pacific Islands**, and lent by the **London Missionary Society**.

Wall-Cases **53—67** (on the left), and the other Cases near them, contain collections from **Southern, Western, and Northern Africa**. Most conspicuous are the carved ivory tusks and other objects (**59—**

60), and the large series of bronze castings, occupying three Cases in the centre of the floor, obtained from **Benin** in 1898. Many of the bronzes date back to the sixteenth century, and among them are figures of European soldiers of that period. Wall-Cases 98-115 (on the right) and neighbouring cases on the floor represent **Abyssinia**, the **Upper Nile**, the **Congo**, and **Eastern and Central Africa**. Many of the objects from Abyssinia (98) were obtained in the war of 1867, and some of them belonged to King Theodore. In Case **R** is a series of carvings, including portrait-statues of early kings, and textiles, brought from the Central Congo by a recent expedition, and showing a degree of artistic skill unique in Africa.

The collections from **America** are arranged in the two bays at the end of the gallery, commencing in Wall-Case **84**, on the right of the door, with objects from *Tierra del Fuego* in the extreme south, and thence moving northward, and ending with the *Esquimaux* in Wall-Cases **74-83**. Two remarkable pottery vases from **Peru** are shown in Case **X**.

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*[Crossing the landing of the North-east Staircase, where stand two remarkable ancient bronze figures from China, the visitor enters the American Room.]*

### AMERICAN ROOM.

In this room are placed the more ancient remains from North and South America, and the West Indies. It will be noticed how closely the stone implements and weapons resemble those of the old world, and that many of the patterns have some affinity with those furnished by the early antiquities of Europe.

Wall-Cases **30-37** and Table-Case **E** contain antiquities from **North America**. The vast majority of such antiquities consist of objects of stone and earthenware, those in the former material being the more common. Stone axe-heads, spears, and arrow-heads are found almost everywhere. Pottery was made all over the eastern part of the continent as far North as the great lakes. But the natives had no knowledge of smelting or dealing with metals, except in the case of copper, which they shaped by hammering. Many of the antiquities have been derived from the numerous mounds which are scattered over a large area, some having been used for burial, others apparently as foundations for buildings. In Table-Case **E** are placed collections of interesting objects in stone, flint, wampum, and other materials, including tobacco pipes, arrow-heads, shell money, etc.

Wall-Cases **27-29** are occupied by stone implements, including some of superior make, and wood carvings from the **West Indies**.

The ancient kingdoms of **Mexico** and **Peru** are instances of countries which had advanced under organized governments some way on the path of civilization, when they were conquered by the Spaniards early in the sixteenth century. Whether the seeds



of their civilization were first planted by contact with the people of Asia, or whether its development was entirely unconnected with outside influence, remains undecided. At the time of the Conquest the peoples of Mexico and Peru were found living under despotic governments: Mexico under the forcible despotism of Aztec rulers, Peru under the benevolent despotism of the Incas. Both nations had standing armies, a system of education, and were acquainted in some degree with art and science. The Mexican could record events in the picture-writing of which some few examples have survived the wholesale destruction of native books by the Spanish invaders; and the Peruvian was acquainted with an elaborate system of computation by means of coloured and knotted strings and fringes. Both nations worked in metals, excepting iron, which was unknown to them; but at the same time stone was very commonly employed for implements and weapons. In pottery their skill in manufacture had developed to considerable proficiency, and they could produce well-made and burnished examples, but they were unacquainted with the process of glazing. The Mexicans also were skilful in the production of mosaics in various precious stones, such as turquoise and malachite, and in carving in jade and other hard stones.

Wall-Cases **1** and following contain sculptures in stone, and pottery, and stone implements from **Ancient Mexico**, including some from Central America. In Table-Case **B** are examples of arrow-heads and flakes of obsidian; stone and bronze axes, etc. In Table-Case **A** are musical instruments in terracotta, chiefly flutes and whistles (string instruments appear to have been unknown in Mexico), and a series of little terracotta heads, used probably for interment with the dead. In the Wall-Cases is shown a series of pottery and other objects from the Island of Sacrificios, Mexico. Examples of mosaic work are seen in Standard-Case **G**, including masks, supposed to have been used to screen the faces of the idols on special occasions, and a flint knife used in cutting out the hearts of victims in human sacrifices; and among other objects is a large human skull carved from rock-crystal.

Table-Case **C** and Wall-Cases **9** and **10** contain objects from **Honduras** and **Guatemala**; in Table-Case **D** are stone and bronze implements from **Peru** and **Ecuador**; and in the adjoining Wall-Cases **13-26** are specimens of black and grey wares, and red and buff wares from **Ancient Peru**; a remarkable series of the latter (given by Mr. H. Van den Bergh) is exhibited in Standard-Case **I** and Wall-Cases **24** and **25**. The remarkable early wooden carvings in Wall-Case **20** are from the Macabi Islands. In Standard-Case **H** is a series of indigenous ancient textiles from Peru.

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[Returning to the landing and descending the North-east Staircase (on which is a Roman pavement from Hampshire), the visitor enters the King's Library of the Department of Printed Books.]

## DEPARTMENT OF PRINTED BOOKS.

The Library of Printed Books consists of not less than 2,500,000 volumes, acquired partly by copyright—the Trustees of the British Museum having the right to a copy of every book published in the United Kingdom—partly by purchase, and partly by donation or bequest. Among the most important libraries of books which have been presented or bequeathed are: that given by King George II. in 1757, containing books collected by English sovereigns from the time of Henry VII.; the rare books bequeathed by the Rev. C. M. Cracherode in 1799; the library of Sir Joseph Banks, consisting principally of works on Natural History, received in 1820; the magnificent library formed by King George III., and presented to the Museum in 1823, known as the “King’s Library”; and the choice collection bequeathed by the Right Hon. Thomas Grenville, and received in 1847.

### KING’S LIBRARY.

The Gallery in which the “King’s Library” is placed, and to which it gives its name, was specially built for the reception of this collection in 1828, and was the first portion of the present building to be erected. Here are exhibited books, etc., selected from the several collections of the Department of Printed Books, together with some specimens from the Department of Oriental Printed Books and Manuscripts.

The arrangement of the Show-Cases runs from *South* to *North*.

At the southern end there are four Cases in which is a small selection of **Oriental MSS.**, including specimens of illumination and ornamentation of Chinese, Arabic, Persian and Hindoo art. Among the more ancient MSS. may specially be noticed, in Case **A** two in Syriac, viz. (4) The Recognitions of Clement of Rome and other works; written at Edessa, A.D. 411. The oldest *dated* MS. in book form so far known; (5) The Book of Genesis in the Peshittā or usual Syriac version, written in the 6th or 7th century; (8) The Four Gospels in Armenian, with illuminated initials and portraits of the Evangelists, dated A.D. 1181. In the northern section of the gallery two other Cases, **XXIII.** and **XXIV.**, are devoted to Oriental exhibits, the first containing specimens of Chinese, Japanese, and Corean printing; the second, Japanese illustrated books.

In the remaining Cases are exhibited **Printed Books** of historical or artistic interest. The descriptive labels attached to the several books and documents supply details which need not be repeated in this Guide; but it may be profitable to attempt a brief account of the **Origin and progress of Printing**, as illustrated by the specimens.

The Chinese have the credit of being the first inventors of printing. In A.D. 593 the Emperor Wén-ti is said to have ordered the various texts which were in circulation to be collected and engraved on wood for the purpose of being printed and published. About the year 927 a system of printing books from tablets of stone was introduced. The characters were incised, and the unengraved surface of the stone was blackened over, so that a sheet of paper pressed upon it gave back the characters as white figures upon a black ground. When, after a brief interval, the tablets came to be made of wood, the process was reversed; the surface was cut away, and the inked characters left standing in relief. This system of block-printing still prevails in China and the neighbouring countries, notwithstanding that the great step of introducing moveable types was taken as early as 1048. The neglect of this improvement must probably be ascribed to the enormous number of Chinese characters, which it might be less expensive to carve out of the block than to cast separately. The same reason probably determined the Coreans to return to stereotype after actually printing books from moveable types in the fourteenth century. (See Cases XXIII. and XXIV.)

Europe was centuries behind China in the employment of block-printing; and her first attempts were made probably early in the fifteenth century.

**Case I.—Block-Books.**—The earliest dated example of a picture printed from a wood-block is the “Saint Christopher” of 1423, now in the John Rylands Library at Manchester. At what date the very difficult task of cutting letterpress as well as pictures was first attempted is not known. No block-book exists with a date earlier than 1470, and the long-accepted belief that letterpress printing from the solid block was necessarily prior to printing from moveable types, and must, therefore, have been introduced about 1440, is now seriously challenged. Only works of the most popular description were printed in this way from blocks, which thus served the purpose of stereotype plates, and the advantage of being able to print fresh copies, as required, without re-setting, caused block-books to be produced as late as about 1530, the approximate date of the last example shown. In the first two compartments of the case are exhibited the books for which the earliest dates have been claimed, the *Biblia Pauperum* (which had existed in manuscript since the 14th century), the *Ars Moriendi*, *Cantica Canticorum* and *Apocalypse*. All these appear to have been produced in the district of the lower Rhine, and are now dated about 1460. In the third compartment are block-books produced in Germany and Italy, between 1470 and 1530.

**Case II.—Earliest examples of printing with moveable type.**—It has been proved from contemporary documents that experiments with some kind of printing (not necessarily book-



printing) from moveable types were being made at Avignon in 1444, and we have references at about the same time to other experiments in Holland, which have been connected by a very confused tradition with the name of Lourens Janszoen Coster of Haarlem. Similar dates have been proposed for some fragments of early printing recently discovered in Germany; but the first printed documents to which can be assigned place and date with certainty are the earliest issues of the two Indulgences shown in this Case. These were printed at Mainz in the autumn of 1454, and before August 1456 the Latin Bible shown in the first compartment was already in existence. The printing of this "42-line" Bible is generally attributed to Johann Gutenberg, to whom nearly contemporary evidence ascribes the invention of the art. But in 1455 a goldsmith, Johann Fust, had won an action against Gutenberg for the balance of two loans advanced, in 1450 and 1452, in connection with his experiments, and it seems probable that Gutenberg was ruined at the very moment of success. His name is not found as the printer of any extant book, and there are rival claimants to every anonymous book which has been attributed to him, including the other large Bible, with 36 lines to a page, shown in this Case. But he has no serious rival for the honour of having brought printing into existence as a practical art.

**Cases III.—V.—Germany.**—In 1457 appeared the earliest book bearing the name of its printer. This was the first of the two liturgical Psalters shown in Case III., its last paragraph or colophon stating that it was produced by Johann Fust, a citizen of Mainz, and Peter Schöffer, of Gernsheim, on the Vigil of the Assumption (14 August), 1457. Fust was the goldsmith who had won the lawsuit against Gutenberg; Schöffer, his son-in-law, had been an illuminator, and to his influence may be ascribed the splendid initials printed in blue and red, by which an attempt was made to rival the beauty of illuminated manuscripts. A second Psalter was printed in 1459, and (after some other books) a fine Bible in 1462. But in that year Mainz underwent a siege and sack, and the progress of printing there was temporarily checked. Meanwhile not only had some of the type used in printing the 36-line Bible been used in Bamberg, but without any obvious connection with the Mainz printers another great Latin Bible had been produced, in or before 1460, by Johann Mentelin at Strassburg, a city where Gutenberg is said to have made experiments as early as 1439. In 1466 Ulrich Zel, a clerk of Mainz, issued his first dated book at Cologne, and among other printers afterwards found at work there was Arnold ter Hoernen, who is distinguished for his early use of a separate page for a title, of leaf numeration, and headlines.

At Augsburg the first dated book was issued by Günther Zainer in 1468, and both here and in the neighbouring town of Ulm the

woodcutters who had developed their skill in making religious pictures and playing cards, were soon employed in illustrating books. Book illustration quickly became popular throughout Germany, and early examples of it are shown in Case **IV.**, and in the famous Nuremberg Chronicle in Case **V.** The Virgil of 1502 and the Petrarch of 1532 are examples of the later period, in which much more delicate and ambitious illustrations were accompanied by a steady deterioration in print and paper, which gradually brought woodcuts into disrepute. On the other hand the vellum Prayer Book and the romance of Theuerdanck, produced for the Emperor Maximilian, illustrate the excellent work which could be produced even in the sixteenth century by German printers when working under favourable circumstances.

**Cases VI.—VII.—Italy.**—German printers soon carried the new art into other countries, and Italy, then the home of scholarship, was the first to receive it. The earliest printers here were Sweynheym and Pannartz, who after printing a few books in 1465–67 at the Benedictine Monastery at Subiaco, where many of the monks were Germans, at the end of 1467 removed to Rome, where a compatriot, Ulrich Han, was also just beginning to work. The books of these printers exhibited in Case **VI.** show that they adopted the restored book-hand, imitated from the fine manuscripts of the time of Charlemagne, which had come into use in Italy at the end of the previous century. But it was at Venice, where Johann of Speier began to work in 1469 and Nicolas Jenson, a Frenchman, in 1470, that the “Roman” type attained its greatest beauty, and that of Jenson has never been surpassed. Within the next five years printing was introduced into most of the chief cities of Italy, and before the end of the century presses had been set up in more than seventy different towns, though Venice monopolised about two-fifths of the whole book-production of Italy. Almost from the outset many books in the vernacular were decorated with woodcuts, and some of these, exemplifying the different schools of illustration which grew up in different towns, are exhibited in Case **VII.**, together with specimens of the italic type introduced by the great scholar-publisher Aldo Manuzio in 1501.

**Cases VIII.—X.—France, the Low Countries, Spain.**—In France German printers set up a press at the Sorbonne in Paris in 1470, at the expense and under the supervision of two of the professors. Being intended mainly for scholastic use, these Sorbonne books were all printed in Roman type; but both at Paris and at Lyons French books of a more popular character were soon printed in great numbers, and for these were used “black-letter” types similar to the handwriting of French manuscripts. In illustrated books generally France ranks after Germany and Italy; but in the profusely decorated prayer-books containing the Hours of the Virgin, she attained pre-eminence; and specimens of these are shown in Case **VIII.**

In the Low Countries the technical defects in numerous undated books of primitive appearance make it improbable that their printers had been trained in Germany after the art had fully developed. There may have been an altogether separate invention, or the report or sight of books printed in Germany may have sufficed to give the necessary suggestions. The books for which an early date is claimed afford no clue to the time when they appeared, save that some of them cannot be earlier than 1458, and others not later than 1474. The dates which should be assigned to them are thus matters of controversy. In 1473 dated books appear in Utrecht and Alost, and thereafter printing in the Netherlands proceeded on normal lines, and speedily developed an interesting school of book-illustration. The earliest English printer, William Caxton (*See Case XI.*), printed for a time at Bruges, and a specimen is here shown of the work of Colard Mansion, for some time his partner.

In Spain the first press was set up at Valencia in 1474 or 1475 by Lambert Palmart, a German or Fleming, and Alonzo Fernandez, of Cordova. Throughout the fifteenth century printing remained largely in the hands of Germans, but, as in other countries, the handwriting to which readers were accustomed was taken as a model, and Spanish books, as the specimens shown in *Case X.* testify, both in their types and their illustrations have a massive and dignified appearance, which they retained throughout the first half of the sixteenth century, when in other countries printing was undergoing great changes, mostly for the worse.

**Cases XI.—XVI.—England.**—In England printing was introduced by William Caxton, a mercer, for many years Governor of the English merchants at Bruges, and afterwards secretary to Margaret, Duchess of Burgundy, the sister of Edward IV. By her he was encouraged to continue a translation he had begun of the *Recueil des histoires de Troye* of Raoul Lefèvre, and on its completion found himself so importuned for copies that he resolved to print it. For this purpose he associated himself with Colard Mansion, a calligrapher, and together they produced at Bruges Caxton's *Recuyell*, the *Game and Play of the Chesse*, and perhaps other books. On 18th November, 1477, Caxton having returned to England and set up his press within the precincts of Westminster Abbey, issued *The Dictes or Sayinges of the Philosophers*, the first dated book known to have been printed on English soil. This was quickly followed by an edition of Chaucer's *Canterbury Tales*, and by upwards of a hundred other books and editions, many of them translated or edited by Caxton himself. On his death in 1491 he was succeeded by his foreman, Wynkyn de Worde (of Lorraine), specimens from whose press (1491–1533) are shown in the front of *Case XII.* Meanwhile in 1478 printing had been introduced into Oxford, presumably by Theodoricus Rood, of Cologne, whose name, together with that of an English stationer,



Thomas Hunte, is found in books of a slightly later date. A schoolmaster, whose name has not come down to us, had also printed a few books at St. Albans, apparently with the help or goodwill of Caxton. Lastly, printing had been introduced into the City of London itself by John Lettou, who was first joined and afterwards succeeded by William Machlinia (*i.e.*, of Mechlin). Specimens of all these presses and of that of Julian Notary, another printer in London, are shown in the back of Case **XI.**, while in that of Case **XII.** are books from the press of Richard Pynson, a Norman, who succeeded Machlinia, and in rivalry with Wynkyn de Worde produced the best books England had yet seen. But from Caxton's day onwards foreign printers had found it worth their while to print a few service books and works of a popular character for the English market. Some of these are shown in the back of Case **XIII.**, and with them a fragment of the first English New Testament and the first English Bible, both also printed abroad. In the front of the Case the history of printing in England is continued by specimens of the work of Berthelet, Grafton, and Day, all of them good printers; and in the opposite Case a few specimens are shown of later work, including books printed by Horace Walpole, by Baskerville, and at the Kelmescott Press. At the back of Case **XIV.** are examples of early printing in Scotland and Ireland, and in some of the chief British Colonies, including New England.

**Cases XV.—XVI.—Some famous English Books.**—In illustrating the history of printing in England in the preceding four cases, several famous books have been introduced; the series is now continued with others, many of which have no claim to typographical excellence. Among those shown are the first edition of the Book of Common Prayer, and of the Authorised Version of the Bible, two plays of Shakespeare in quarto form, the famous "First Folio," of 1623; first editions of the "Faery Queen," "Paradise Lost," Walton's "Angler," the "Pilgrim's Progress," and other celebrated books.

**Case XVII.**—Specimens of books printed in Greek and Hebrew during the 15th and 16th centuries.

**Case XVIII.**—Examples of the efforts of the illuminators to continue their craft in decorating printed books, and two early examples of printing in colours.

Three large Cases, fitted with sliding frames, contain the very valuable collection of Postage Stamps bequeathed in 1891 by Thomas Keay Tapling, M.P.

**Cases XIX and XX.**—Recent accessions and maps.

**Cases XXI.—XXII.—Music.**—In the earliest books requiring musical examples, blank spaces were left for the music to be written by hand. Later on either the notes were printed and the lines of the stave left to be inserted in manuscript, as in Gerson's *Collectorium super Magnificat* (Esslingen, Conrad Fyner, 1473), or

the lines were printed and the notes written, as in Francisco Tovar's *Libro de Musica pratica* (Barcelona, J. Rosenbach, 1510). Use was also sometimes made of wooden or metal blocks, a method which first appears in the *Musices Opusculum* of Nicolaus Burtius (Bologna, Ugo de Rugeriis, 1487), and in the *Flores Musicæ* of Hugo Spechtshart (Strasburg, J. Pryss, 1488), and which was occasionally used (as in Turbervile's "Booke of Faulconrie," 1575) long after type-printing had been brought to perfection. The introduction of moveable music types was due in Germany to Jörg Reyser, the second edition of whose *Missale Herbipolense* (Würzburg, 1484) is exhibited. Almost simultaneously Octavianus Scotus, of Venice, printed plain song in the same way, *i.e.*, from movable types, with two printings. Further important progress was made by Ottaviano Petrucci (Fossombrone and Venice), Erhard Oeglin (Augsburg), Andreas Antiquus de Montona (Rome), and Pierre Attaignant (Paris), examples of whose printing are shown. The earliest dated engraved musical work (Verovio's *Diletto Spirituale*, Rome, 1586) and rare works in Organ, Lute, and Guitar Tablature are also exhibited. In the lower divisions of the cases will be found some fine choir books and full scores remarkable for their great size.

The Music Exhibition is followed by the two Cases, **XXIII.** and **XXIV.**, already mentioned (p. 116), containing examples of printing and book illustration in China and Japan, and by four others, **XXV.—XXVIII.**, reserved for temporary exhibitions.

**Bookbindings.**—The last six show-cases in the gallery contain examples of fine bindings of printed books, in continuation of the exhibition of bindings of manuscript in the Grenville Room. Cases **XXIX.** and **XXX.** contain a series of English Royal Bindings, with a compartment for temporary exhibitions, at present filled by examples of Scottish and Irish bindings. Cases **XXXI.—XXXIV.** illustrate the history of binding from the fifteenth to the end of the eighteenth century. After a compartment reserved for examples of the early ungilded bindings of various countries, specimens of German and Dutch work are shown in the other half of the Case, and the history of binding in Italy, France and England is illustrated in the three remaining show-cases. Among the more noteworthy Italian exhibits are the bindings designed for Grolier and Maioli, and the sunk cameo work and "fan" patterns; among the French bindings those executed for Henri II., Henri III., Grolier and De Thou, or associated with the names of Nicolas and Clovis Eve, Le Gascon, Monnier, the Deromes and Padeloups. The English bindings in Case **XXXIV.** must be studied in connection with the work of Berthelet, Day and Mearne shown among the Royal Bindings in Cases **XXIX.** and **XXX.** Attention may be directed to the books bound for Thomas Wotton and Robert Dudley, to the specimens of embroidered and stamped velvet binding, and to the work of Roger Payne.

*[From the Southern door of the King's Library the visitor enters the Department of Manuscripts.]*

## DEPARTMENT OF MANUSCRIPTS.

The Collections of this Department have been formed partly by the acquisition of private libraries and partly by purchases and donations accumulated from year to year. The Manuscripts of Sir Hans Sloane, of Sir Robert Cotton, and of Robert and Edward Harley, Earls of Oxford, were among the first collections brought together by the Act of Parliament of 1753, to which the British Museum owes its origin. The Cotton MSS. had been presented to the nation by Sir John Cotton, grandson of Sir Robert, as early as 1700, and in 1731, while deposited at Ashburnham House, Westminster, had suffered severely from fire. The Royal MSS., collected by successive English Sovereigns, were transferred to the Museum by George II. in 1757, and were followed at intervals by the King's MSS., collected by George III., and the Lansdowne, Arundel, Burney, Egerton, Stowe, and other MSS. still forming separate collections. The Additional MSS. form the largest of all the collections, being purchased from the annual parliamentary grant or acquired by donation or bequest. The Department contains over 50,000 volumes; 75,000 charters and rolls; 17,000 detached seals and casts of seals; and over 1,800 ancient Greek and Latin papyri.

## THE MANUSCRIPT SALOON.

In this room are exhibited specimens of **Ancient Manuscripts, Autograph Letters and Literary Works, Charters and Seals.** The visitor is referred to the printed labels attached to the several volumes and documents for descriptive details.

A series of **Manuscripts** in Greek, Latin and modern languages, which, apart from the interest of their subject-matter, illustrate the **progress of writing** from the third century before Christ to the fifteenth century of our era, is displayed in six Cases (**A—F**) which occupy the middle of the Saloon.

In Cases **A** and **B** are **Greek MSS.**, the earliest of which are written on papyrus.



Papyrus was used for writing purposes in Egypt from very remote times, the oldest extant roll dating from about B.C. 3500. It was prepared from thin strips cut vertically from the stem of the papyrus-reed. The manufactured material was early imported into Greece and Italy, and under the Empire it was in common use at Rome. It continued to be the ordinary writing material of Egypt until the tenth century, and in Europe, long after vellum was preferred for literary works, it was still employed for letters and for public and private documents of various kinds.

Excepting the calcined rolls disinterred at Herculaneum, all the Greek papyri known have come from tombs and other excavated buildings in Egypt, the first discovery dating from 1778. Of particular literary interest are the papyri of the classical authors which have from time to time come to light. The Museum is fortunate in possessing the most important of those hitherto found. Among the most recently acquired are copies of the treatise by Aristotle on the Constitution of Athens, and of the poems of Bacchylides, literary works which, with the exception of a few quotations, had been lost for centuries. These will be found, with other papyri, dating from the third century B.C. to the eighth century A.D., in Case **A**. A series of Greek MSS. on vellum, together with a waxen-tablet of the second century used by a schoolboy as his copy-book, will be seen in Case **B**.

In Cases **C** and **D** are arranged MSS. in Latin and modern languages in which the development of the writing of Western Europe can be followed from the seventh to the end of the fifteenth century.

The earliest specimens are written in large letters called uncials, which differ from ordinary capitals chiefly in the rounded forms of A, D, E, H, M. To these succeed various specimens of national handwritings in half-uncials (or mixed large and small letters) or in minuscules or small letters, as practised in England, Ireland, France, Italy, and Spain, until in the ninth century the Carlovingian form of minuscule writing, which developed in the French schools established under the rule of Charlemagne, gradually superseded them, and became the common hand of Western Europe which survives to the present day; as may be seen in the specimens numbered 80 and onwards. In Case **C** (the large upright case) are several volumes in uncials, dating from about the seventh century, followed by specimens of various styles from the seventh to the thirteenth centuries, supplemented by a few large volumes of later date. Among them are nine MSS. (63-68, 70-72) written in England, and one (69) in Ireland, of the eighth and ninth centuries; one (73) in Lombardic minuscules, written in Italy in the ninth century; two (74, 75) in Merovingian minuscules, of the seventh and eighth centuries; and (76, 77) two Spanish MSS. in Visigothic minuscules, of the ninth and tenth centuries. In Case **D** are MSS. of the twelfth to the fifteenth

centuries in continuation of the series in Case **C**, showing typical hands of English, French, and Italian scribes.

In Case **E** are **MSS. in Anglo-Saxon and English**, from the tenth to the fifteenth centuries. They include, among others (135) the unique MS. of the epic poem of Beowulf, written about A.D. 1000;—(136) the Anglo-Saxon Chronicle, from the invasion of Julius Caesar to A.D. 1066;—(140) Layamon's "Brut," the first English metrical romance after the Conquest, written in the thirteenth century;—(144) the "Ayenbite of Inwyt," or Remorse of Conscience, an autograph MS. by Dan Michel, of Northgate, in Kent, a monk of St. Augustine's Abbey, Canterbury, written A.D. 1340;—(150) "Piers Plowman," a poem by William Langland, written before A.D. 1400;—(151) Chaucer's Canterbury Tales;—(154) Gower's "Confessio Amantis";—(155) Lydgate's "Storie of Thebes."

In the octagonal Case **F** in the centre of the saloon is a small typical selection of **Manuscript Chronicles of England** and other MSS. intended to illustrate the manner in which the history of this country was recorded and handed down during the middle ages before the invention of printing.

In Cases **G** and **H** against the pilasters is a small selection of **Biblical MSS.**, intended to illustrate the textual history of the sacred Scriptures, from the earliest known copies of them in the original Hebrew and Greek down to the appearance of the first complete Bible in English. Among them may be specially mentioned: (1) the Pentateuch, in Hebrew, of the ninth century, probably the oldest MS. now in existence of any substantial part of the Bible in Hebrew;—(2) a volume of the **Codex Alexandrinus**, a MS. of the Bible in Greek, written in uncial letters on very thin vellum, in the fifth century; one of the three earliest and most important MSS. of the Holy Scriptures, containing both Old and New Testaments and the Epistles of St. Clement of Rome. It formerly belonged to the Patriarchal Chamber at Alexandria (whence its name), and was presented in 1627 to Charles I. by Cyril Lucar, Patriarch of Constantinople, and previously of Alexandria. With this are exhibited photographs of the Codex Vaticanus and the Codex Sinaiticus, both of the fourth century;—(3) a palimpsest manuscript (one, that is, in which the original writing has been partially effaced, and another work written above it), containing portions of St. Luke's Gospel in Greek, in large uncials of the sixth century, with a Syriac treatise written above it, at right angles to the Greek, in the ninth century;—(7) the Pentateuch in Syriac, written in A.D. 464, the earliest Biblical MS. with an exact date;—(13) the Bible in Latin, of St. Jerome's version (commonly known as the Vulgate), as revised by Alcuin of York, then Abbot of Tours, by command of the Emperor Charlemagne, between A.D. 796 and 801. The present copy was probably written about A.D. 840;—(20) the Bible in the earlier

English version of Wycliffe, beginning with the Book of Proverbs, formerly the property of Thomas of Woodstock, Duke of Gloucester, youngest son of Edward III., who was put to death by his nephew, Richard II., in 1397.

**Deeds and Papyri** are exhibited in frames attached to the wainscot, on either side of the entrance to the King's Library. They include—

*On the West Side.*—Original Bull of Pope Leo X., conferring on King Henry VIII. the title of Defender of the Faith [A.D. 1521]. It was much damaged in the fire of 1731. *On the East Side.*—Proclamation of a reward of £30,000 for the capture of Prince Charles Edward [the Young Pretender] in 1745, with the Prince's printed counter-proclamation of a similar reward for the capture of George II. Counterpart of a deed of conveyance of land at Port Philip, now the site of Melbourne, Victoria, from the native chiefs to John Batman, founder of Victoria Colony, 6 June, 1835.

On either side of the entrance to the Newspaper Reading Room are two Table-Cases, containing impressions of **Seals**; the greater number being attached to original documents. In Case **L** is a complete set of 73 impressions of the **Great Seals** of British Sovereigns, from Edward the Confessor to King Edward VII. In Case **M** are seals of Archbishops and Bishops of England and Wales, of Abbots and Abbeys of England, and of persons of rank, from the eleventh to the eighteenth century.

On either side of the doorway leading into the Grenville Library is exhibited a selection of **Autograph Letters** and other documents, intended to illustrate the course of **British history**. They begin (Case **I.**) with a complete series of autographs of British sovereigns from Richard II. to Victoria, no signature or other handwriting of any earlier sovereign being known to exist. In the last compartment of the same case are also shown autographs of six of the most famous of foreign sovereigns. Further examples of British royal handwriting will be found in the general series of Historical Autographs and Papers in Cases **II.—IV.** This series begins in the reign of Henry VI., and ends in the year 1885. The documents are arranged in order of date, and, so far as the limits of space and the resources of the Department permit, the aim has been, by means of autograph letters, etc., of kings and queens, statesmen, naval and military commanders, ecclesiastics and others, to direct attention to the leading events and most eminent historical characters of each reign. The interesting points of the several documents are given in the printed descriptive labels.

Turning again towards the centre of the Saloon, the visitor will find at right angles to Cases **II.** and **III.** two Cases numbered **V.** and **VI.**, containing a selection of **Charters**, ranging in date from 785 to 1508. They are chiefly in Latin and of English origin, but two Papal Bulls (so called from the leaden "bulla"



or seal), an imperial charter with a golden "bullæ," and a Spanish royal charter are included.

The term Charter (Lat. *Charta*, paper) comprises not only royal grants of privileges and recognitions of rights, such as the "Magna Charta" of King John and the Charters of municipal and other corporations, but any formal document of the nature of a covenant or record. The usual mode of attestation of such documents after the Norman Conquest was by means of a seal without a signature: "Magna Charta," for example, was not actually signed in writing by the King, but had his great seal appended. The seal was in fact the *signum* or legal signature; and written signatures only became common, and eventually necessary, when ability to write was more general. In Saxon times seals were very rarely employed; the names (usually of the King and his Witan or Council) were written by the same hand as the document, and a cross prefixed or added.

On the pilaster to the left of Case **C** is the autograph memorandum of **Adm. Lord Nelson**, 10 Oct., 1805, explaining his plan for engaging the French fleet, as carried into effect at the **Battle of Trafalgar**, 21 October.

In two cases, **VII.** and **VIII.**, on either side of the entrance to the Students' Room, are exhibited **Literary and other Autographs**. They consist of letters and other documents divided into two series, English and Foreign, the latter being in Case **VIII.**; and they include autographs of poets and prose-writers, and of actors, artists, musicians, philosophers and theologians.

On the pilaster facing Case **VII.** are: (a) Grant from the poet Edmund Spenser, of property in Ireland; written and signed by the poet; (b) The original Articles of Agreement for the sale of the copyright of "Paradise Lost," in 1667. Signed "John Milton"; with his seal of arms. As Milton was blind at the time, the signature was perhaps written by an amanuensis.

On the pilaster facing Case **VIII.** are Letters Patent of James I. creating his son Henry Prince of Wales, etc., 1610, with a fine miniature of the King and Prince in the initial.

In Cases **IX.-XI.**, on the opposite side of the saloon, at the entrance to the King's Library, is exhibited a series of **Autograph Literary Works**, together with a few other MSS. of personal interest. Among them are:—

Case **IX.**—(1) Book of Hours, 15th cent., with inscriptions by Henry VII., Henry VIII., and members of their families;—(2) Metrical Psalms, bound in gold worked in open leaf tracery, with rings at the top to attach the book to the girdle. Traditionally said to have been given by Queen Anne Boleyn, on the scaffold, to a maid of honour;—(3) Treatise on the Sacrament, by Edward VI. in 1549, in his own hand;—(4) Calendar, with Scriptural verses written by Edward Seymour, Duke of Somerset, on the eve of his execution, 1552;—(5) Manual of prayers, said to

have been used by Lady Jane Grey on the scaffold, 1554;—(6) Prayers by Queen Katherine Parr, translated into Latin, French and Italian by Princess Elizabeth, 1545;—(7) “*Basilikon Doron*,” or Book of the Institution of a Prince, written by James I. for his son, Prince Henry;—(8) Selections from the Latin poets, in the hand of Charles I. when Prince.

Case **X**. (1) Book of English Ballads and Romances, 17th cent., from which Bishop Percy printed his *Reliques of Ancient English Poetry*, 1765;—(2) Original MS. of the Life of Cardinal Wolsey, by George Cavendish, his gentleman usher;—(6) Sir Walter Raleigh’s Journal of his Second Voyage to Guiana, 1617–1618;—(9) Family Bible of John Milton, with notes in his hand of the dates of birth, etc., of himself and his family;—(10) Commonplace book of John Milton;—(15) Draft of Alexander Pope’s translation of Homer’s Iliad and Odyssey, chiefly written on the backs of envelopes, etc.;—(16) Corrected draft of Laurence Sterne’s “*Sentimental Journey*,” 1767;—(19) Autobiographical Memoirs of Edward Gibbon;—(20) Literary forgeries by Thomas Chatterton;—(21) Thomas Gray’s “*Elegy written in a Country Churchyard*,” 1750;—(23) “*The Entertaining and Facetious History of John Gilpin*,” by William Cowper [1782].

Case **XI**.—(25) Cantos I. and II. of “*Childe Harold’s Pilgrimage*,” by Lord Byron, as copied for the press, 1812, with autograph corrections and notes;—(29) Autograph MS. of “*Kenilworth*,” by Sir Walter Scott, 1820–1821;—(31) Autograph MS. of “*Hyperion*,” by John Keats, with many alterations, 1817–1818; (32) Note-book of John Keats, with autograph copies of “*The Pot of Basil*,” an Ode, and “*The Eve of St. Mark*,” etc.;—(33) Article on “*Warren Hastings*,” for the *Edinburgh Review*, 1839, by Lord Macaulay;—(34) “*The Spell*” and other stories, by Charlotte Brontë; (36) “*The Dream of Gerontius*,” by John Henry Newman, with autograph corrections and additions; (37) Epilogue to the “*Idylls of the King*,” by Lord Tennyson, [1872]; (38) “*Adam Bede*,” by George Eliot [Marian Evans], with dedication to George Henry Lewes.

Beyond the doorway leading to the Students’ Room are cases containing: (a) Bull of Pope Innocent III. restoring to King John the kingdoms of England and Ireland on his oath of fealty, etc., 1214; (b) Original **Articles of Liberties** demanded by the Barons from King John and forming the basis of Magna Charta, 1215; (c) **Magna Charta**, 1215. Opposite these are: (d) MS. of the Gospels in Latin, written at Lindisfarne and splendidly decorated in Anglo-Irish style, about A.D. 700, with a 10th cent. interlinear Anglo-Saxon gloss; (e) Deed of Mortgage by “**William Shakspeare**, of Stratford-upon-Avon, gentleman,” and others of a house in the Blackfriars, London, 1612[3]; with Shakespeare’s autograph signature.

[Leaving the Manuscript Saloon by the Western Doorway, the visitor enters the Grenville Library.]

## THE GRENVILLE LIBRARY.

[This room contains the choice library collected by the Rt. Hon. Thomas Grenville, and bequeathed by him in 1847.]

Here (beginning on the left as the visitor enters *from the Hall*) is exhibited a selection of Illuminated Manuscripts. They are arranged by countries, and show the progress of **Illumination and Miniature-painting** from the 10th to the 16th century, viz. :—

Case 1.—Greek MSS. and MSS. ornamented in England before the Norman Conquest. Cases 2 and 3.—MSS. of the English School. Cases 4 and 5.—MSS. of the French School. Case 6.—MSS. of the Flemish and German Schools. Case 7.—MSS. of the Italian School.

An illuminated MS. is one enriched with gold and colours, in miniatures, in borders, and in ornamental initials. In Case 1 Nos. 1–7 are Byzantine MSS., from the 11th to the 13th century, characterised by a rigid formalism, most apparent in the stereotyped figures and attitudes of the four Evangelists in copies of the Gospels. A marked feature of the school is the rectangular head-piece, the designs of which are an unmistakable indication of oriental origin. A freer style may be seen in the delicate marginal illustrations in No. 2. The other side of the same Case contains English MSS. of the 10th and 11th centuries. They chiefly illustrate the style which originated at Winchester during the episcopacy of St. Æthelwold (963–984) and prevailed in Biblical and Liturgical MSS. down to the Conquest. In this style thick body colours and both gold and silver were employed, with frame-borders and initials of foliage and interlaced work; but other examples are given of simpler outline drawings in ink or bistre, only slightly, if at all, touched with colour. The fluttering drapery, hunched shoulders, and unnaturally long hands and feet are characteristic of the period. Cases 2 and 3 show the progress of illumination in England from the 12th century, when it had been profoundly modified by the Conquest, down to the middle of the 15th century, after which, largely owing no doubt to the Wars of the Roses, it practically became extinct. Generally speaking, in the 12th century the figure-drawing is bold, the colours thickly laid on, and the background of highly burnished gold. The initials are often of large size, and are filled with intricate foliage, amid which figures are sometimes introduced. In the 13th century a minuter and more refined style came into use. The features, hair, and drapery are more carefully treated, and latterly the body becomes more flexible; delicate little miniatures fill the initials, and plain gold grounds give place to diapers and other patterns. At the same time, as Gothic influences



extended, richer effects were obtained by the use of pinnaced niches and other decorative architectural details. Meanwhile the border also developed. At first a mere prolongation of the initial, terminating in a simple volute or bud, it gradually extends the whole height of the text, turns the corners along the top and bottom, and ultimately surrounds the page, branching out in the process into foliage, flowers, scroll-work, and other ornamentation. This style reached its perfection in the 14th century. Down to this time English and French MSS. may chiefly be distinguished by the colouring, the English preferring lighter tones, especially of blue and green, and the French a deep blue and other more brilliant colours, often combined with a ruddy, copper-like gold. Shortly before 1300 a school of artists, connected apparently with East Anglia, became prominent in England, whose work is more distinctive and at its best is unsurpassed. No. 26 is a typical, but by no means a superlative, example. This school, however, did not last long, its decay being perhaps hastened by the Black Death in 1348-49; and when a sudden revival in the art took place near the end of the century, the new style was in a great measure independent of it, and had still less in common with contemporary French work. Some of its most important remains are shown in Nos. 30-33. Probably the best miniature work of this style was all executed before 1425, but it continued to be the ordinary style for decorative purposes as long as the English School was of any account.

With regard to French illumination (Cases 4, 5), which offers a wide field, only a few points can here be noticed. From the 13th century onwards it possessed in an eminent degree the qualities of refinement and brilliance, culminating about 1400 in the productions of Pol de Limbourg, Jacquemart de Hesdin, and their school. Besides several MSS. of this period in the general series a remarkable one is shown in the Rothschild Case, No. 1. Apart from their miniatures French MSS. may usually be recognised by the ivy-leaf style of border, dating from the first half of the 14th century. It is composed of delicate thread-like sprigs with small tridentate leaves, either of colour or more often of highly burnished gold, and it frequently overruns the whole of a wide margin: Latterly it is also combined with gaily painted foliage and flowers, birds, grotesques, etc. In the 15th century, besides other advances towards realism, diapered and other ornamental backgrounds were gradually superseded by landscapes. As illumination proper declined, a more pictorial style was thus developed, of which Jean Fouquet, of Tours, was the foremost exponent. The ascription to him of No. 64 is very doubtful, but it is by no ordinary hand; and, of a somewhat later date, Nos. 65 and 66 are also typical examples of the Tours school.

Towards the end of the century, when the French school was in

its decadence, the Flemish school (Case 6) reached its highest point, under the influence of Memling and his followers, the style of miniature being developed which is exemplified in Nos. 82-87 and Rothschild MSS. Nos. 4, 10. Among other qualities it is remarkable for depth and softness of colour, power of expression, and fine landscape and atmospheric effects. In conjunction with it the peculiar Flemish border also made its appearance, consisting in its most usual form of a band of colour or flat gold, serving as a ground for minutely realistic flowers, fruit, butterflies, insects, etc.

German art is so inadequately represented by the four MSS. (Nos. 88-91) in Case 6 that it may be passed over, but the Italian MSS. (Case 7) call for some notice. The first of them is of the 14th century, but it still shows strong Byzantine influence. No. 93 is more distinctly Italian, the somewhat stunted figures, greenish flesh-tints and heavy drapery, with the peculiar red and other colours, being marked characteristics. To the same century belong such fine MSS. as the Bolognese Bible (No. 129), the Dante with tinted drawings (No. 95), the large Prato volume (No. 130), the Durandus (No. 131), and the Florentine Gradual (No. 132), the very different styles of which show the versatility of Italian art. In illumination, as in other branches, rapid advance was made in the 15th century, the best of the miniatures being exquisitely finished works of art, and the borders marvels of invention, richness, and grace. A familiar type of ornamentation is formed of twining vine-tendrils, generally in white or gold upon a coloured ground (No. 101). Beautiful borders were also composed of delicate flower and scroll work, studded with pellets of gold (No. 106), and in another style the text was enclosed within panels of crimson, blue, and green, covered with floreated designs (No. 110). Both these styles were afterwards much elaborated, the artists availing themselves of the resources of the classical renaissance and adding graceful candelabra, trophies and vases, portrait busts and copies of antique gems, cupids, fawns, sphinxes, jewels, etc. This brilliant period, however, was of brief duration, and not long after 1500 the art declined in Italy, as it had done elsewhere.

In the lower compartments of the four tall Cases are **Illuminated MSS.** of large size, 13th cent.-A.D. 1522. Nos. 112-114 are English, Nos. 115-120 French, Nos. 121-128 Flemish, and Nos. 129-134 Italian. Several of the Flemish series appear to have been executed to order at Bruges for the English royal library, bearing the arms of Edward IV. and Henry VII. of England.

In a special Case are exhibited **Illuminated Manuscripts** of the 15th and 16th centuries, bequeathed by **Baron Ferdinand Rothschild** in 1898.

In Case 8 is shown a small typical selection of **Bindings of Manuscripts** from the 10th to the 16th century.



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„ 2 „ 5 „ „ October.

„ 2 „ 5.30 „ „ March, September.

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